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St George Tucker's "The Patriot Rous'd": A Critical Edition

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Tucker, St. George

ST. GEORGE TUCKER'S "THE PATRIOT

ROUS'D": A CRITICAL EDITION

A Thesis

Presented to

The Faculty of the Department of English

The College of William and Mary in Virginia

In Partial Fulfillment

Of the Requirements for the Degree of

Master of Arts

by

Barry Kincaid

1971

APPROVAL SHEET

This thesis is submitted in partial fulfillment of
the requirements for the degree of

Master of Arts

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TABLE OF CONTENTS

	Page
ABSTRACT	iv
INTRODUCTION	v
NOTES ON THE INTRODUCTION	xxx
<u>THE TIMES, OR THE PATRIOT ROUS'D:</u>	
THE ESTABLISHED TEXT	2
VARIANT READINGS TO THE TEXT	62
NOTES ON THE TEXT	109
ADDEDA:	
APPENDIX A: TUCKER'S "REMARKS ON THE SONG'S, &C!"	xxxiii
APPENDIX B: "ELEGY, ON THE DEATH OF COL: HAYNE, EXECUTED BY THE/BRITISH IN CHARLESTON; AUGUST 4 th 1781"	xxxv
APPENDIX C: "ELEGY, ON THE BURNING OF THE THEATRE IN RICHMOND, DECEMBER 26. 1811"	xxxvii
BIBLIOGRAPHY	xli

ABSTRACT

The purpose of this study is to provide an established text of The Times, or The Patriot rous'd based on a collation of the two existing manuscript copies, and to provide critical material helpful to an understanding and appreciation of St. George Tucker's major dramatic work.

The play was written in 1811 to arouse sentiment for the War of 1812, which was then imminent. It was, in fact, finished after war was declared. The narrative focuses attention on the popular and emotional issue of impressment of American seamen by the British. The intended effect of the play was to arouse the public's indignation over the issue. The effect was to be achieved through the calculated popularity of the melodramatic (in the present-day sense) plot and action and of the patriotic spectacle of songs and dances.

The value of The Patriot rous'd (which was never produced or published) to us lies not in its literary merit, but in its interest as an historical document of the times.

INTRODUCTION

I

St. George Tucker (1752-1827) was a man of affairs who was much involved in the public events of his times. He served in the Continental Army, and he became a respected judge of the Federal Court. It seems appropriate, then, that his major efforts at literary creation should be topical pieces, dealing with events much on the minds of a contemporary audience. A pair of his plays to which he gave the general title, The Times, are concerned with political and military events before and during the War of 1812. These two stage pieces are individually titled The Patriot rous'd and The Patriot cool'd. The present essay will concern itself with The Patriot rous'd, which seems to be, in any event, the more tightly-structured and stage-worthy of the two.

Frankly, The Patriot rous'd is not great drama. The play is purely topical, and therefore it is doubtful that it could have held its own or have been meaningful at any remove from the events upon which it was based. Moreover, it is plainly melodramatic, and melodrama is not one of the more enduring genres. Yet, had the play been acted, it might have been a success, in view of the popularity of sentimental melodrama and the high patriotic feeling of the period. The melodramatic sentiment would have served the propagandistic purpose well. In order to develop this point it is necessary to

examine the manuscripts and the play itself in detail.

The play exists in two manuscript copies in Swem Library of The College of William and Mary. Both copies are written on folio sheets which measure seven and three-quarters inches by twelve and three-quarters inches. I shall refer to them as Copy I and Copy II on the basis of their dates. Copy I, apparently Tucker's first draft, is dated December 6, 1811 on its title page and December 15, 1811 on its last page, while Copy II is dated December 15, 1811 on the title page.

Copy I is bound alone in hard marble covers, the outside of which bears the hand-lettered initials "S.G.T." and the date 1802. On the inside of the front cover is Tucker's signature and the price \$1.50. One wonders if Tucker purchased the clean notebook for that price. There are blue end-papers. The front end-paper is rather touchingly inscribed "Rag-baby" and "The Times/1811."

While Copy I is written on recto only, except for notes and alterations, Copy II is written on both recto and verso. The generous saving of verso sheets in Copy I suggest, I think, that Copy I was a first draft--the verso sheets consciously intended for later corrections, of which there are many.

Copy II is bound in a notebook very similar to that of Copy I. It is bound with The Patriot cool'd, from which it is separated by blue paper. Copy II of The Patriot rous'd has a relatively finished, clean look, whereas its mate in the same notebook is rough and is written like Copy I of The Patriot rous'd--only on recto sides except

for generous amounts of corrections.

With Copy II is a page of notes about the songs of the play. Counting this page, the title page, and a scratched-out Exodium (sic), Copy II is thirty-four pages long. In addition there is a loose folded sheet of paper of notes about details in both plays.

The plot is simple. It concerns the family of Trueman, an aging former colonel of the Continental Army, who occupies a house of the Eastern seacoast, where he is daily witness to British aggression against American ships and impressment of American sailors. We learn that his nephew and ward, Henry Heartfree, is a prisoner on an English ship. At the outset, Trueman's daughter, Amanda, is the only one who knows this, since she has received and concealed a letter from Henry, with whom she is apparently in love. Rumor has it that Henry is aboard the very English man-of-war plundering the local waters. Trueman, Amanda, Louisa (Henry's sister), and Friendly (a crony of Trueman's) commiserate with each other about Henry's imagined fate. Moreover, word comes from Edward, Trueman's son, that he is sailing north from Norfolk, occasioning great anxiety for his safety.

In Act II Friendly goes to the English ship off the coast to inquire for Henry, and is rudely snubbed. The officers have been drinking and carousing with Lawless and Townly, two American traitors and opportunists. As he leaves the ship's cabin, Friendly encounters Edward--wounded--whose ship has just been brought to. Edward and Henry (who is aboard) are reunited in the forecastle in a scene which

even makes the boatswain cry. At the end of the act, Friendly breaks the sad news to the Trueman household, and Amanda reveals the letter which has been the secret of her bosom.

Act III returns us to the drunken debauch in the ship's cabin. A squall has arisen, and the ship is chasing an American vessel when she strikes ground in shallow water. In the midst of a chaotic scene, the extent of which is suggested by the broad use of profanity, Townly and Lawless are reduced to trembling cowards. It is thus implied that they are justly punished. And, in the end, all is well resolved, for Friendly takes a boat out to the wreck to rescue survivors, including Henry, Edward, and several sailors. Trueman and the girls have been watching the small boat land through a spy-glass from the house, so they rush to the beach, and all are united.

Within this simple plot line, there are many opportunities for displaying patriotic sentiment, and one has the feeling that the play's whole purpose was to provide a melodrama of assured popularity to carry the playwright's "editorial" opinion. To extend this, Tucker added many patriotic songs. Some of these are rather artificially introduced, as in Act II, scene 3 when Trueman announces that he can only find comfort in singing an old camp song, thereupon breaking into musical beatifications of Washington. And between the acts are interludes involving the singing of choruses by local lads and lasses and the local "Washington volunteer minutemen," all of which, as the old Countryman-commentator observes, is to celebrate

the Fourth of July.

The play ends (except for a short verse epilogue) with an Exodium (sic) in which the principals join the local beaux and belles, minutemen, sailors, and Countryman in patriotic choruses. Washington and the Revolutionary pantheon appear in a glory, and the finale is a "Union-March" of "Rise, Columbia, rise!"--all of which seems to be aimed at rousing the comfortable sluggards in the audience.

The characterization is as simple as the narrative line, perhaps for the same reasons. Trueman is appropriately noble, patriotic, and deep-feeling. In his capacity as sage he gets to voice many of the patriotic sentiments, subtle and otherwise (An example is his verse incantation against tyranny which concludes Act III). He is, in short, a fine father figure, a man who has known the world and in his old age, seeks peace, which circumstances will not allow him. These qualities come to the surface in Trueman's speech in Act I, scene 2:

When I retired to this spot, I determined to devote myself wholly to the happiness of my family. I have shunn'd crowds, and avoided public places, & public offices. . . . I have even shut my Eyes against Newspapers, and my Ears against all Information whatever, that I could avoid hearing, that my mind might be at peace.--But it is impossible!

If Trueman knows the ways of the world (evidenced by his tale of the campaign at Quebec), Henry and Edward are learning them. They are both typically innocent (even naive), idealistic, and

adventure-seeking. They are model sons, who will presumably be model fathers like Trueman one day. Nowhere are their characters better demonstrated than in Act II, scene 2 when they are reunited in the British ship's forecastle:

Henry Heartfree. [Who had been standing in the crowd recognizing Edward rushes through the crowd to him, throwing his arms about his neck, and exclaims.] Edward Trueman! By all the powers of Heaven & Earth!

Edward. [Disengaging himself from Henry's Embraces, holds him at arm's length sometime, then exclaims.] Henry Heartfree! alive! and in captivity! Merciful Father, grant me Fortitude to support this addition to my misfortunes!

[He embraces Heartfree with great warmth, & affection.]

Amanda and Louisa are feminine counterparts of Henry and Edward. However, Amanda does show strength and character in painfully concealing her knowledge of Henry's fate from the others in order to spare them grief. Amanda's pain is immediately apparent as the play opens and before we have learned of the letter which is the source of her misery. She soliloquizes in Act I, scene 1:

O! Henry! should it be thy fate, still to remain a captive on board of one of those horrible floating prisons, how must thy noble heart be smitten, when thou seest the Cannon levell'd at thy peaceful Countrymen. . . . Father of Heaven! avert the sad pressages [sic] of my heart!

Amanda and Louisa will make model wives for model husbands; their

likeness to Edward and Henry is evident in the following exchange, which succeeds Amanda's opening soliloquy (Amanda, who has just revealed the letter to Louisa is speaking):

. . . I could never prevail on myself to show either of you his letter, or even give the most distant hint of his situation; which I was well aware it was impossible for any efforts of ours to better. [Gives Louisa the Letter.

Louisa-- [Having read the Letter.] Gracious Heaven! What a picture of distress!!! . . . Amanda! Sister of my Heart! Thank you most cordially for with-holding it from me: I now see his Situation in the same light that you do.--O! my distress!--my ill-fated Brother!

Friendly is the only active character in the play and, thus, he may therefore well seem to many readers the only real character. He is devoted to the Trueman family, and he proves his affection by undertaking two dangerous expeditions to the British ship. He would appear more sympathetic to a modern audience since he is a man of action rather than of noble sentiment. Trueman's dithyrambs about Washington did not get Henry and Edward off of the ship, but Friendly's action did. Yet, there is a problem here. The play is obviously Tucker's exhortation to the American people to defend themselves and their just cause. Tucker wants them to take action. Posturings and rhetorical exclamations--such as Trueman's, "But, who can witness such a Scene as that before us, without feeling his blood boil, and his resentment kindle . . .?" (Act I, scene 1)--are not

engaged in by Friendly, the man of action. One wonders if Tucker may not be satirizing rhetoric for its ineffectiveness. If so, there is a paradox here, because the Prologue and Epilogue, which are presumably the author speaking in his own voice, are fine, rousing rhetoric. Rather, Trueman and Friendly are two sides to the same character, the character that wins wars and avenges injustice, the man who realizes and states his ideals and then acts upon them. Friendly is the agent who accomplishes the action of the narrative. It would have been less suspenseful to send Trueman himself out in the boat. As it is, we make discoveries of action taken by Friendly along with Trueman; this makes good, suspenseful melodrama, just what Tucker intended in order to popularize his message.

The characters of the captain and Townly and Lawless are obvious; they are odious, if static, agents inserted to heighten the audience's contempt for British collaborators by providing a stereotyped image of such people. Only one other character deserves comment, and he appears only briefly. I refer to the Boatswain. Despite his office, he is a friend to his men, and one has the feeling he is really moved by Edward's and Henry's reunion. He displays the only real emotional reaction in the play: "Damn my Eyes, thof [sic] I haven't cried since I suckt, I could almost do it now, to see them two poor fellows hugging one another so" (Act II, scene 2). He is jovial and human, not noble and idealistic and, therefore, a simple, believable character. Unfortunately, Tucker limits him to a single scene, so that we are not able to see his reactions, as a human, to

others of the play's situations.

It is interesting to note in regard to characterization that there is in Tucker's library a copy of Robert Munford's play The Patriots (published posthumously, 1798). In it there are characters who deprecate war but who fight for the just cause of their country regardless. There are even corresponding names in the Munford play: a Trueman and Mr. and Mrs. John Heartfree.

Tucker's play is about real and pretended patriots, and, as I said, his real patriots are peace-loving people, much as are Munford's Meanwell and Trueman. It is unfortunate that there are no marginal notes in Tucker's copy of the Munford book, for this would have been extremely helpful in establishing a case for his conscious borrowing and his planning for his own play. However, the parallels seem clear enough to say that something of The Patriot rous'd is certainly drawn from the earlier work.

By modern standards, the language of The Patriot rous'd seems extremely formal and stylized. The noble language of the characters fits their noble natures. As far as language is concerned, it is often difficult to distinguish the men from the women; all share about the same opinions and sentiments, and they express them in much the same way. The language of the songs is even "loftier," and occasionally reaches peaks of artificiality; in Act I, scene 3 Trueman announces that he will sing one of his old camp songs and then breaks into,

Alcides
{ When ~~Aelides~~, the Son of Olympian Jove,

Was call'd from the Earth to the Regions above,
 The Fetters grim Tyranny burst from his hand. . . .

Although the poetry is metrically regular, and the literary allusions indicate an author of learning, and the sentiment against tyranny is well-taken, one cannot imagine soldiers singing this as a camp song! It must be borne in mind, however, that those who pronounce these speeches and songs are not fully-developed characters, for they are characters in a melodrama whose calculated popularity was to be a vehicle for expressions of such sentiment.

The Patriot rous'd extols one great quality of character, the patriotism of the self-sacrificing sort needed to win an "inevitable" war. In this sort of dramatic representation of a single quality, it has an ancestor in Hugh Henry Brackenridge's The Battle of Bunker's Hill. In this play, ". . . the sentiment of love of country is well and not theatrically displayed."¹ There is no satire in Brackenridge's play; it expresses one great quality, courage. In this fact it is following the tradition of English theatre which had begun a shift from satire to sentiment in comedy shortly after the mid-eighteenth century; the shift can be observed in the variety and popularity of plays produced in Drury Lane and Covent Garden under the tenure of such managers as Garrick and Colman the Elder. Oliver Goldsmith summarized the situation well in his "Essay on the Theatre; or, A Comparison Between Sentimental and Laughing Comedy":

. . . a new species of dramatic composition has been
 introduced under the name sentimental comedy, in which the

virtues of private life are exhibited, rather than the vices exposed; and the distresses rather than the faults of mankind make our interest in the piece.²

The shift toward sentiment, coupled with the popularity in America of spectacle, resulted in the enormously popular form of melodrama. William Dunlap's The Voice of Nature (1803) was the first example in the United States of adaptation from the French melodrame, a popular theatrical movement to bring the theatre closer to the people:

The essence of melodrama is its freedom from the observance of the strict dramatic law of cause and effect, its intensification of sentiment and exaggeration of passion. To supply the appeal which true feeling and natural motive make instantly to the audience, melodrama calls in the aid of musical accompaniment to incite emotion, and thus weaken, even momentarily, the critical judgment and appeal of reason.³

If such is melodrama, then The Patriot rous'd is certainly melodrama! The popularity of spectacle and melodrama was so great that William Dunlap rewrote his tragedy André in 1803 to cater to the public taste. It was retitled The Glory of Columbia. Quinn feels that with the liberal insertion of songs its unity was destroyed (p. 88).

The Patriot rous'd has at least one melodramatic relative which propagandizes for the War of 1812, and that is James Nelson

Barker's Marmion. Marmion, taken from Sir Walter Scott, was first played on April 13, 1812 in New York. This was some months after Tucker's play, and it reflects the greater urgency of the current situation. At this time Congress was debating war, with Henry Clay urging vigorous measures. Barker's character James I of Scotland expresses to Marmion, Henry VIII's ambassador, the resentment felt by the Americans against the British (Act III, scene 3):

. . . [England] the nation the most selfish, Presuming,
arrogant, of all this globe, Professes but to fight for
others' rights While she alone infringes every right.

. . . I burn to speak it--Murder and pillage, England's
constant agents, Roamed through our land, and harboured in
our bays! Our peaceful border sacked, our vessels plundered,
Our abused liegemen robbed, enslaved and slaughtered. My
lord, my lord [Marmion], under such injuries, How shall a
free and gallant nation act? Still lay its sovereignty at
England's feet--Still basely ask a boon from England's
bounty--Still vainly hope redress from England's justice?
No! by our martyred father's memories, The land may sink--
but, like a glorious wreck, 'Twill keep its colours flying
to the last.⁴

One sees, then, that The Patriot rous'd occurs at a period of dramatic history when the melodrama was beginning to be very popular and was being used to carry sentiments against England--the most

urgent public issue of the day. Apart from its correspondences with popular dramatic modes, it has certain aspects which are definitely in tune with broader intellectual attitudes prevalent in America at the time. I am not referring to high feeling against the British, but rather to the break-up of the static neoclassical values of the eighteenth century and the spread of romantic ideals:

The older America of colonial plays had been static, rationalistic, inclined to pessimism, fearful of innovation, tenacious of the customary. It conceived of human nature as evil, and accounting men incurably wicked, it opened no doors to Utopian dreams of a golden future. . . .

During the thirty-odd years between the Peace of Paris and the end of the War of 1812 that older America was dying. The America that succeeded was a shifting, restless world, youthfully optimistic, eager to better itself, bent on finding easier roads to wealth than the plodding path of natural increase.⁵

America's realization of a sort of economic romance found its companion in the intellectual-literary romance of the doctrines of European romantic theorists. In the ferment of changing society, people were willing to change their thinking to suit a romantic style, and perhaps the doctrine of the French, German, and English romantic thinkers most acceptable to the Americans was the glorification of individualism.

Craving for, and a sense of, independence is the natural

public manifestation of the privately-held ideal of individualism. Tucker's characters not only rant about British tyranny and political independence, but characters such as Trueman are incarnations of individual spirit. Such lines as the following in Act I, scene 1 indicate a freedom of spirit rather than conscious fixation of political independence:

Enter Col: Trueman, singing.

Song.

"No glory I covet, no Riches I want,

"Ambition is nothing to me:

"The one thing I ask of kind Heaven to grant,

"Is a mind independent, and free."

Although Trueman does get a lick in against the British "insolent Tyrant," the song's spirit is that of ideal individualism, the public expression of which, is, of course, non-acceptance of insolent, enslaving "Tyrants." Furthermore, the same individualistic spirit can be sensed in the same act when Trueman says, ". . . I must remove from hence, and busy myself in the Solitude of the Wilderness, that I may no longer witness Scenes, which harrow up my Soul." Is this not like Thoreau!

What I am suggesting is not that Tucker consciously set out to express such concepts as personal romantic individualism, but rather that individualism and such Jeffersonian ideals were so much a part of the thinking of the time in Virginia that they are rather naturally reflected in a play whose conscious purpose is wartime

political propaganda.

Propaganda, unfortunately, is a term that can have narrow and ugly connotations. I use it for want of a more adequate term, and my definition of it follows that cited by Lyle H. Wright from a work by F. E. Lumley

. . . that "the content of propaganda is, not so much facts and soundly marshalled evidences, as it is generalizations or conclusions--and emotionally charged conclusions at that."⁶

Seen in such a light, The Patriot rous'd is propaganda. It seizes upon a popular "conclusions"--the abstract ideals of patriotism and freedom--and dramatizes them concretely to make them popular and available to a theatre audience. This accounts for Tucker's use of popular melodrama and spectacle. Thus it allows the "emotionally-charged conclusion" to take possession of its audience with the hoped-for effect of rousing "Columbia's Genius." Professor Hermann Kantorowicz, in a seminar in the University in Exile during the Nazi tenure in Germany, said, "Men possess thoughts but ideas possess men."⁷ This is precisely what would have happened to the contemporary audience seeing Tucker's play. They would have been possessed by the ideals expressed by Trueman and his associates in their sentimental and melodramatic oratory.

II

To understand Tucker's literary efforts we must see them in a biographical context and against the intellectual life of America, as expressed by William Wirt and Thomas Jefferson. About the turn-of-the-century Wirt remarked:

. . . men of talents in this country . . . have been generally bred to the profession of law; and indeed, throughout the United States, I have met with few persons of exalted intellect, whose powers have been directed to any other pursuit. The bar, in America is the road to honour. . . .⁸

A quarter of a century later Jefferson wrote to a Member of British Parliament:

Literature is not yet a distinct profession with us. Now and then a strong mind arises, and at its intervals of leisure from business emits a flash of light. But the first object of young societies is bread and covering; science is but secondary and subsequent. . . .⁹

Richard Beale Davis cites the careers of George Ticknor, Francis Walker Gilmer, and Hugh Swinton Legare as examples of attorneys who chose literary endeavor as a hobby or second career. It seems that he might well have chosen St. George Tucker also, although Tucker was somewhat older than these three, and Tucker's literary efforts were more definitely avocational and seemingly less accomplished than

those of Ticknor, Legare, and Gilmer.

Tucker was a lawyer. Although he earned his first fortune as a trader in the early days of the American Revolution, he was educated for the bar by George Wythe at The College of William and Mary. He was admitted to the bar of the Virginia General Court in 1775. After the Revolution he was judge of a state district court and professor of law at William and Mary. This was followed by a judgeship on the Virginia Court of Appeals in Richmond, and ultimately by appointment as Judge of the Federal Court in 1813.

Tucker was born in 1752 near Port Royal, Bermuda. He was sent to William and Mary by his father as a kind of recompense for financial inability to send his son to study law at the Inns of Court in London. While a student he was a member of the F.H.C., sometimes called the Flat Hat Club, a forerunner of Phi Beta Kappa. In 1778 he married Mrs. Frances Randolph and her three small sons. They made their home at Matoax, her estate near Petersburg. Besides the three boys, there were at least five other children, one of whom died at birth.

Tucker joined a volunteer militia company in 1779. He eventually attained the rank of colonel, and he served as French interpreter to Governor Thomas Nelson, Jr. He was at Yorktown when Lord Cornwallis surrendered. Discussion of Tucker's activities during the Revolution leads to a kind of "aside" which can shed some light on The Patriot rous'd. Although Colonel Trueman's sentiment about Washington seems very artificial, it is probable that Tucker himself saw Washington in much the same way he has Trueman see him.

In a letter to Frances on March 12, 1781, Tucker wrote, "He [General Greene] has an aspect which commands respect, something of the Washington about him. . . ."10 And, in another letter^{to} Frances he himself sings Washington's praises--much as Trueman does: "Again let all these [referring to an innumeration of classes and occupations he has just urged to praise Louis XVI for sending a fleet to Yorktown] join and with hearts glowing with grateful acknowledgement this protector, their deliverer and the savior of their country implore an uninterrupted profusion of blessings on the head of the glorious and immortal Washington!"11 Tucker's correspondence with Frances during this period also indicates an acquaintance with Robert Mumford, author of The Patriots (letter of March 18, 1781, quoted in Coleman, p. 55). These facts do not alter an understanding of the play or the historical perspective in which it is found, but they are interesting in passing.

Also of passing interest to an appreciation of Tucker's literary efforts is a poem written by him shortly after the death of Frances in January, 1788. It shows, I think, poetic ability superior to that demonstrated in the patriotic songs of The Patriot rous'd:

Dear object of my tenderest love
 For whom my tortured Bosom throes.
 Oh! may'st thou from the realms above
 Look down upon a husband's woes,
 Assuage the anguish of his breast
 And calm his troubled soul to rest.

To thee, my Love, my Truth, was known,
 To thee, my Heart was all revealed.
 My joys had been but half my own
 Had I from thee a joy concealed.
 Still may this Heart by thee be seen
 Though Suns and Comets roll between!

 Still, as on Earth, my soul possess:
 Still present, wheresoe'er I stray,
 And still my nightly visions bless,
 As late, my hours were bless'd by Day
 Where'er thy blessed Spirit flies
 Teach mine to quit its Earth and rise.

 And, when in Mercy, Heaven shall deign
 To put away this mass of clay,
 And call me from this world of pain
 To regions of eternal day,
 With thee my raptured soul shall soar
 Where grief and sorrow are no more.¹²

After the death of Frances, Tucker moved from Matoax to Williamsburg. He married a widow, a Mrs. Carter, in 1791, and her children were added to the household. He wrote his play The Wheel of Fortune in 1798. He was apparently working on his papers for the series To The Old Bachelor which were being published in the Richmond Inquirer during the time they ran, roughly 1810-1813 (Both the Old Bachelor papers and The Wheel of Fortune are in manuscript

in the William and Mary Library.).

There is some biographical evidence bearing directly on The Patriot rous'd, and this is found in unpublished letters to and from Tucker. Apparently Tucker sent his friend William Wirt a copy of the play for Wirt to read and comment on. Wirt's reply of February 12, 1812 is quite interesting. He is apparently whole-heartedly behind the sentiments expressed by the play. He begins his letter by apologizing for his lack of critical skill and then "pronounce [s] this little piece an excellent one." He is confident that the play would be popular. Wirt suggests that Tucker seek the opinion of a professional man of the theatre, such as Greene, the manager in Richmond. Wirt then makes several critical comments and suggestions. Many of them are trivial, but the following are interesting. His comment about Colonel Trueman seems especially apt!

Are not the speeches of the girls sometimes too long:--
I observe that[unreadable]& Coleman prefer short speeches
and a quick reciprocation of the dialogue whether their
purpose be a tear or a smile.

.....

Would not the interest be stronger if the love was
brought a little farther into the front ground; so, however,
as not to obscure the principle figure, the patriotism, of
the piece.

Are not the triumph of the captives who make their escape
from the wreck & their taunts, against the absent British, a

little too light.

Would it not be better for Colo. Trueman sometimes to manifest his emotion by action rather than words--may they not say that he sometimes blusters.

Tucker apparently followed Wirt's advice and solicited the opinion of Greene, whose theatre in Richmond had just burned down. (See Appendices for an elegy Tucker wrote on this occasion.). He wrote to Greene on June 24, 1812, retaining a copy of the letter. In it he offers Greene the play, and outlines his reasons for writing it:

In December last I undertook, and on the 15th of that month finish'd the first sketch of a dramatic Entertainment in three acts, which I called "The Times, or the Patriotrous'd." The object of it was to enlist the Theatre in the actual service of the American people, and Government; on the day I finish'd it I wrote to your friend Mr. Wirt, giving him a concise Idea of the piece, and requesting that he would consult you, whether you were disposed to bring it on upon your Theatre in Richmond.

.....

I will not attempt to particularize the plan, and conduct of the piece. Suffice it to say, its object is to rouse the Feelings of the American People. There are perhaps seven or eight songs, or odes, which will require to be set to Music; and four or five entire new Scenes.

It is interesting to note that Tucker was very anxious not to be

personally connected with the play:

The only Condition that I require is, that you communicate this Letter to no person, who may possibly divulge its contents, and that my name as the Author of the Drama must remain in inviolable secret. If I could reconcile it to myself to send you an anonymous Letter I should not subscribe my name. But I entreat you to tear it off, or efface it, as soon as you have read it. I shall write it on the top of the next page that you may the more easily comply with this request.

Later in 1812 Wirt wrote to Tucker urging that the time was right to produce The Patriot rous'd. Federalists were--in Wirt's view--trying to ferment trouble against the Republican administration and politically exploit an unpopular war. Wirt felt that a propagandistic play like Tucker's would refocus the people's attention on the popular issues of the war, the major one of which he sees as impressment of seamen: "The plot is one which points to the heart [of] the business of impressment; and the songs, well set, will become popular ballads and propagate the spirit of the war with the happiest effect." (ms letter from Elm Grove, August 9, 1812.). He even suggests revising the play slightly so as to strike the Federalists some blows.

However, about the last of August there is evidence that Tucker perceived the days of the play's possible effectiveness were past. Inserted in a letter from Wirt (from Warm Springs, August 22, 1812) is a note of Tucker's--perhaps a partial draft of a letter he

intended to (or did) send to Wirt. It is dated September 11, 1812, and says in part:

I agree with you, & Shakespeare [from whom Wirt had quoted], that there is a tide in the Affairs of Men, which taken at the proper moment leads to success. That moment in the Case of the Rag-baby, I conceive is passed - Fate frown'd on her Birth; the Fire at Richmond of Green's theatre may be considered as the day of her annihilation.

If that is the end of the "Rag-baby," there remains only this to add to this outline of Tucker's life, and it is that St. George Tucker died on November 10, 1827 at Warminster, the home of his daughter Polly and her husband Joseph Cabell.

III

In editing this play, I encountered the primary problem of what to do with archaic and irregular instances of spelling, punctuation, and form. I decided to regularize only those things which have to do with stage directions, introductions to characters' speeches, and so forth, merely to establish some consistency. For example, Tucker encloses most of his stage directions in brackets. I have used parentheses, in order to avoid confusion with the use of brackets for editorial purposes. This does not alter either the speeches or the substance of the explanatory material, and all of this is essentially as the author wrote it. Also, I have underlined the characters' names at the beginnings of their speeches. In some

cases in the text it was difficult to distinguish between capital S's beginning words and old-style "swash" S's; I have let modern rules be my guide in such instances. Tucker's spelling has been maintained--as in the first scene in which Amanda says, "Alass!"--without the use of sic or special note.

And there was the problem of glossing the profusely-used allusions. Classical allusions occur first in the Prologue:

Again,--she clasps him in her foul Embrace:
 Beguiles his Senses,--and, enchains his Arms,
 With more than Circe's or Armida's Charms.

They are found throughout the play, chiefly in the songs:

Still Bellona's Thunder roll,
 Bend the Earth, and shake the pole. . . . (first Interlude).

Of course, Armida (above) is an example of literary allusion.

Allusions to political events ~~and events~~ and personalities of the Revolution are also numerous:

. . . the Curtain rises slowly, and discovers a beautiful transparent Scene, in which [there are] figures of Washington, Franklin, Warren, Montgomery, Mercer, Greene, and other distinguish'd Characters of the Revolution. . . .
 (stage direction, Exodium [sic]).

Somewhat comparable to this problem was the problem of noting obscure words. An example which comes to mind is thof, (in the speech of the Boatswain, quoted above), which according to the Oxford English Dictionary is an old form of though. And it was

interesting, though troublesome, to trace the tunes Tucker had in mind for his songs. There was little helpful evidence save his vague notes. . . . Generally he was thinking of a tune as he wrote the verses, but he could not recall its name.

Aside from the problems above, there was the major problem of noting the differences between Copy I and Copy II, Tucker's two drafts. There were enormous differences, which illustrate, perhaps, the creative process. Copy II was my base text. Associated with this problem was that of Tucker's notes and "alterations and additions." I hope my notes satisfactorily answer all of these problems.

These problems were by no means insurmountable, though. And I believe the value of having a modern edition of this play makes such pains worthwhile. The value of the work lies, as I have pointed-out, not so much in its literary merit as in its interest as historical evidence of what people were thinking during the period leading up to the War of 1812. And certainly there is interest in what one prominent person thought they should think and how he went about telling them they should think it.

NOTES ON THE INTRODUCTION

¹Arthur Hobson Quinn, A History of the American Drama (New York: Harper and Row, 1923), p. 50.

²Quoted in Samuel Hynes, English Literary Criticism: Restoration and 18th Century (New York: Appleton-Century-Crofts, 1963), p. 288.

³Quinn, p. 102.

⁴Quoted in Quinn, pp. 143-44.

⁵Vernon Louis Parrington, Main Currents in American Thought (New York: Harcourt, Brace and World, 1954), II, p. iv.

⁶F. E. Lumley, The Propaganda Menace (New York, 1933).
Quoted in Lyle H. Wright, "Propaganda in Early American Fiction,"
The Papers of the Bibliographical Society of America, 33 (1939),
p. 99.

⁷Quoted in Max Lerner, Ideas Are Weapons (New York: Viking Press, 1939), p. 3.

⁸Richard Beale Davis, "The Early American Lawyer and the Profession of Letters," HLQ, 12 (November, 1948-August, 1949), February, 1949, p. 191.

⁹Ibid.

¹⁰Quoted in Mary Haldane Coleman, St. George Tucker, Citizen of No Mean City (Richmond, Virginia: Dietz Press, 1938), p. 54.

Although far from a scholarly work, this biography contains useful quotations from letters by, and to, Tucker.

¹¹*Ibid.*, p. 68.

¹²*Ibid.*, pp. 93-94.

ST. GEORGE TUCKER'S "THE PATRIOT ROUS'D"

The Times;

or

The Patriot rous'd.¹

a dramatic medley,²

in

Three Acts.

Characters.

Col: Trueman, an old revolutionary Officer.

Friendly, his intimate friend, & neighbor: also an old officer.

Edward Trueman, Son to the Colonel.

Henry Heartfree, His nephew; a Sisters Son brought up by him.

Townly--a merchant.

Lawless--a smuggler.

Amanda, Daughter to Col. Trueman.

Louisa Heartfree, his niece; Sister to Henry.

Captain, Officers, Boatswain, & sailors on board a British
Cruiser on the American Coast.

Scene: the Sea Coast in one of the United States of America.

Written in December

M D C C C X i #



Characters in the Interludes.

A Country man.

Villagers of both Sexes.

Washington Volunteer minute men.



Prologue.

In swadling Bands Columbia's Genius lay,
 And dreaming Slumbers stole his years away;
 Rock'd in th' insidious Cradle of Repose,^a
 The Infant scarce his own Existence knows;
 A Vampire vile his nurse's^b belies,
 And sucks his vital spirits in disguise.^c

5

Rous'd by fair Freedom's voice, he bursts his Bands,
 And conscious feels,--of Life,--of Strength,--of Hands;
 Frowns on his hateful nurse, whose fair disguise
 No longer cheats his fond, deluded, Eyes:
 Springs from his cradle,--and, with manly pride,
 Surveys his Limbs;^d and moves with Giant-stride.
 The Charm dispell'd,--To force the monster flies;
 Her force,--^e the Infant-Giant's^f strength^g defies:^h

10

15

Amidst the Strife his youthful form expands;ⁱ
Might nerves his Arms,--^j and Vigour^k wields his hands:^l
 His huge frame swells to more than Giant-height,
 And his fierce eyeballs^m flash courageous light.ⁿ
 The Love of Freedom, rising in his Breast,
 With generous ardour^o fills^p his ample Chest;
 Dauntless,^q he meets the ponderous Lance,^r and^s spear,
 Springs tow' rds the Foe,--^t and rushes to the War.^u

20

The mighty Conflict,^v hopeless to sustain,
 The Monster^w spreads her Wings, and^x flies beyond the Main.

25

Again,^y the Genius sinks into Repose,
 And welcome Slumbers his fierce Eyeballs close;
Again,^z the Fiend resumes her former place;
Again,^a--^b she clasps him in her foul Embrace:^c
 Beguiles his Senses,--^d and,^e enchains his Arms,
 With more than Circe's, or Armida's¹ Charms.

30

'Tis yours, again to rouse Him;^f-- &and unbind
 That potent spell--The Shackles of the Mind.

The Times, &c.^a

Act^b I. Scene 1st.

(The Curtain rises^c and discovers Amanda sitting at work^d with her needle, at the door of a small neat looking house, commanding a view of the Ocean;^e at some small distance from the shore a long reef, parallel to the shore, over which Breakers appear;^f Vessels sailing at a distance; somewhat nearer, but beyond the Breakers, an American Schooner with Colours at her mast head,^g under a press of sail; just as she is getting out of sight, two or three Guns are heard, as if fired at her;^h then follows a ship in full sail,ⁱ with British Colours flying,^j apparently in chase of^k the Schooner.) 10

(Amanda, looking pensively towards the ship, lays down her work, &^l after a pause, sings.)

Song.¹

Come, sweet peace! and with thee bring 15
All the odours of the spring,
Summer's^m golden Harvests, too,
Autumn's fruits of various hue,ⁿ
Winter's^o health, and cheerful^p fires,
Joys which Competence inspires. 20

Leave to war the vernal blights,
Scorching summer's^q sultry nights,
Autumn's fogs,^r and sickly dew,
Rugged winter's blust'ring^s crew,
Slav'ry, Famine, and^t Despair,^u 25

Leave behind,--to cruel war.

All the Blessings Freedom brings,
Mirth, from Innocence that springs,
Temperance, the Foe of strife,
Friendship, sweetest Balm of Life,
Love, that rivals Bliss^v divine.
Gentle peace!^w be ever thine.^x

30

Amanda speaks. O! that mankind would but learn the
blessings of peace! That nations would but consult their own
happiness, &^y exchange the horrors of war^z for those mutual good
offices, which endear Man to his fellow^a Beings. Daily, nay hourly,
are mine eyes visited by such scenes as that now before me; the
Tyrants of the Ocean in pursuit of every peaceful vessel that
presumes to pass from shore to shore.

35

(Whilst she is speaking the ship gets out of sight; when,
presently several other Guns are heard: she then proceeds.)

40

Alass! who knows but those Guns may be^b the Heralds of Death to
some worthy,^c and lamented Husband, or Son,--^d on whose peaceful &
^e honest Industry the Happiness^f and support^g of an amiable wife,
an aged parent, or^h an housefulⁱ of innocent and^j helpless
children may depend!^k O! Henry! should it be thy fate, still
to remain a captive^l on board of one of those horrible float-
ing prisons, how must thy noble heart be smitten^m when thou seest the
Cannon levell'dⁿ at thy peaceful Countrymen, and beholdest them

45

abused, insulted,^o oppress, and perhaps reeking in their own Blood!^p 50
 Father of Heaven! avert the sad pressages of my heart!^q

(Enter Louisa Heartfree.)

Louisa. Give me Joy^r my dear Amanda! A man has just arrived
 in our village, who lately made his escape from one of the British
 ships of war,^s which have infested our Coast,^t for some years past, 55
 who declares^u he saw my Brother on board a British Frigate, in
 Halifax Harbour,² where he had been detained more than three years:^v
 that he was imprest from on board the Schooner,^w in which he left
 Newyork,³ on her outward bound voyage;^x so that though she was lost
 on her return from Cadis,⁴ his life was thus happily preserv'd.^y 60

Amanda. Happily!^z do you call it^a my dear Louisa! Can
 Existence upon such terms appear desirable in your Sight?^b Alass!
 Had I still believed him lost, I might have felt a momentary Joy^c at
 the preservation of his Life even upon such Conditions; but, I have
 long (too long, for my peace of mind!)^d known, what you have just 65
 heard.

Louisa. Is it possible! How did you receive your
 Information?^e and^f how could you be so cruel as to conceal it from
 me, & ^gfrom your Father?

Amanda. I received my Information from himself; this Letter, 70
 which he contrived to send under cover to a friend in Newyork,
 apprised me, more than two years ago,^h of the fatal Event. You know

how sincerely I lamented his supposed death; at the moment of receiving the news that he was still alive, I felt an Emotion of Joy,--ⁱ and had you, or my Father, been at home, I should immediately have 75 imparted the Letter, and its contents, sad as they are. But you were both absent, and^j when you returned, my mind was so filled with Horror^k at the thoughts of his situation, that I could never prevail on myself to show either of^l you his Letter, or even to give the most distant hint of his Situation;^m which I was well aware it was impossi- 80 ble for any efforts of ours to better. (Gives Louisa the Letter.)

Louisa. (Havingⁿ read the Letter.). Gracious Heaven! What^o a picture of distress!!! . . .^pAmanda! Sister^q of my Heart! I thank you most cordially^r for with-holding^s it from me:^t I now see his Situation in the same light that you do.--O! my 85 distress!--^umy ill-fated Brother!^v why did you not rather fall a victim to the waves that foundered your vessel,^w than to such a piratical Banditti! O! that I were a man! That^x I might avenge myself of your oppressors, and restore you, once more,^y to the Joys of Liberty!^z 90

Amanda. Calm your Emotions my dear Louisa: You know the generous^a and ardent Temper of my Father, and^b his warm attachment to your unfortunate Brother;^c of whose intended visit^d to Europe he never approved, and endeavoured to prevent. Should he hear of Henry's present Situation it would only make him very unhappy.^e 95 As he is fortunately^f from home at present, we may by some proper

precautions, perhaps, keep him sometime longer in Ignorance of what he would be rendered miserable by hearing. I will break the matter to my Mother, and request her to join us in concealing it from him, as long as possible.^g

100

Louisa. You are perfectly right, my dear Amanda! But I fear our project of concealment can not be effected, for I see your Father^h has just alighted from his horse, and is coming this way.

Amanda. Stay here and receive him, and try by some means or other to amuse him, while I go and inform my Mother of what has happened. . . .ⁱ No!^j I cannot!--^k Do you go, my dear Louisa;^l for it will be impossible for me to tell her that Henry is alive, and in captivity.^m O!ⁿ my heart! How shall I conceal its Emotions from my fond Father! I must not,--^o cannot stay. I will take a walk into^p the Garden. (Exeunt, severally.).

110

(Enter Col: Trueman, singing.)

Song.⁵

"No glory I covet, no Riches I want,

"Ambition is nothing to me:^q

115

"The one thing I ask of kind Heaven to grant,

"Is a Mind independent, and^r free."^{*}

*The first Stanza is from a very old Song, the rest of which is not recollected--The Tune is very familiar. [Tucker's note II only.]

The insolent Tyrant, The^s Demagogue loud,
 The Coutier,^t that bends on his Knee,
 The Peer, of his wealth, and his Titles, so proud, 120
 Are alike disregarded by me.

If caught for a moment in Beauty's^u slight Net,^v
 Again I was instantly free,
 Whene'er I discovered the snare had been set
 By a Heart, without merit,^w for me. 125

But Beauty, united with Merit, and Love,
 And Friendship,^x from Interest free,
 Have a special Commission, I find, ^yfrom above,
 To bind, ^zand for Life to bless,^a me.

Preserve, then, kind Heaven, my Wife, and^b my Friend, 130
 And my Children,^c to sit on my Knee;
 With them my last days may I cheerfully spend,
 With a mind, independent &^d free.

Trueman speaks.^e Why Lassies!^f where are you?^g What!^h
 all abroad this fine day! O, here comes Amanda. How do you, 135
 my Daughter, and how is your Mama, andⁱ where is Louisa? All
 well I hope. (Kisses Amanda, who enters as from the Garden.)

Amanda. You're welcome Home,^j papa! I believe mama and
 Louisa are together, up stairs:^k I was just taking a turn in
 the Garden, as you arrived. 140

Trueman. Did I not hear the firing of Cannon,¹ just now?

Amanda. Very probably;^m I heard the same thing, & presume it was from a ship which just now appear'd to be in chase of a Vessel.ⁿ (Looking towards back Scene.^o). See there!^p she has overtaken her.

145

Trueman (looking^q). I see her: she is at this moment in the act of plundering the vessel, and impressing our Country men:-- ^rIf this State of things remains much longer,^s I must quit this farm, and retire to the mountains. I am kept in a perpetual fever by such Scenes. By Him^t that made me!^u I have sometimes a good mind to purchase me a six and thirty pounder, and mount it upon the Brow^v of this Hill, and pepper the Rascals, whenever they come within Gun-shot^w of me.

150

Amanda. My dear Papa!^x Suppress^y your feelings.

Trueman. Suppress them! my Child: Why so I do. Were I to give vent to them on such Occasions,^z I should appear a monster in your Eyes.^a--O God! Why hast thou not endued me with power to avenge, as well as a heart to feel, the Wrongs of my Country!

155

Amanda. My beloved Father,^b calm your Temper.

160

Trueman. My child, it has been the Business^c and study of my Life, for twenty years at least,^d to do so. When I retired to this spot I determined to devote myself wholly^e to the happiness of my family. I have shunn'd^f Crowds, and avoided public places, & ^gpublic offices; I have endeavoured to forget my hatred &

165

Resentment^h to that oppressive, and insolent nation, whose Tyranny drove us into War, and whose wrongs towards us have only multiplied, under the pretext of a peace, which sheⁱ never observed. I have even shut my Eyes against Newspapers, and my Ears against all Information whatever,^j that I could avoid hearing, that my mind might be at peace.--^k But it is impossible! I must remove from hence and^l bury myself in the Solitude of the Wilderness, that I may no longer witness Scenes, which harrow up my soul. 170

(He walks about in great agitation.)

(Enter Friendly.)

175

Friendly. Amanda, a good morning to you. Colonel, How^m do you do?ⁿ What's the matter that you seem so agitated?^o

Trueman. Good morrow, my Friend. (Taking Friendly by the Hand with great Cordiality.) . . .^p Ah! Friendly!^q I fear the Time^r has come for us to part, unless you can resolve to take up your abode, with me, among the wild Beasts of the Forest.^s 180

Friendly. Why so,^t Colonel? Why should you abandon so excellent a farm,^u as you possess here? At your time of Life,^v can you ever expect so comfortable an establishment in the wilderness, or a more agreeable Society among wild Beasts? 185

Trueman. Had I neither Eyes, nor Ears, but for my family and friends, this place would be to me an earthly paradise. But how different is my Case! Every day makes me the wretched witness of the Wrongs, and Insults, offered to my Country, and the

oppression and Tyranny exercised over my Countrymen.

190

Friendly. What do you allude to? What new Cause of Uneasiness has occurred?

Trueman. As I was returning Home, I thought I heard the firing of Cannon--and upon looking yonder, discovered that piratical ship, close under our shores,^w plundering one of our Vessels, and probably in the act of seizing, imprisoning, and^x tyrannizing over our peaceful Countrymen, in pursuit of their lawful, & ^ynecessary Occupations.^z

195

Friendly (Looking towards the Back-scene^a). Your Conjecture^b I fear is but too well founded. I see a Boat, full of men,^c going from the Ship to the Schooner, and^d another, equally as full^e going from the latter,^f to the Ship.

200

Trueman. And can you support such a sight^g with Calmness, and^h Composure?

Friendly. No my friend.--My Bosom is neither insensible to the Insults, and Injuries offered to my Country; nor to the sufferings, and misfortunes,ⁱ of my Fellow-Citizens. But,^j how can we prevent the one, or redress the other?

205

Trueman. Could I answer your Question^k satisfactorily it would relieve the anguish of my soul. But I can not:-- ^lI deprecate War; I have experienced its Horrors, during^m the whole of our revolutionary Contest. From Canada, to South Carolina,ⁿ I have witnessed the extremes of human misery, and have not been without my own share of it: and I shudder when I think that I may live to see

210

a Repetition of them in my native Country. But,^o who can witness 215
 such a Scene as that before us, without feeling his blood boil, and
 his Resentment kindle into a furious Insensibility of Danger, and^p of
 Consequences? (A Gun fired.). . . .^qWhat! Another Cannon fired!
 Look there! The pirates are now in pursuit of another prey! See
 that Brigantine crowding all sail to make her escape from them. 220

Friendly. It is even so; but,^r as she is at a considerable
 distance I hope she will affect her escape.

Trueman. My Soul is incapable of supporting such a Scene
 any longer.--I must take a walk over my farm^s that I may compose
 myself.^t 225

(Exit Trueman.)^u

Friendly (to Amanda). I never saw your Father's Temper
 so agitated before. It is naturally warm;^v for I have known him
 from his youth:^w But^x for many years I have never seen him nearly
 so much ruffled. 230

Amanda. For some time past the British Cruisers have
 appeared frequently off this place,^y and we have occasionally
 discovered different signals from them, when there was no other
 Vessel^z in sight. My Father's^a suspicions have been rous'd^b by
 that Circumstance, conceiving it probable that there is^c some person 235
 in the neighboring village, which you know is a sort of seaport,
 with whom they maintain an Intelligence,^d and^e perhaps receive
 supplies,^f in violation of the Laws. The scene which he has just

witnessed seems to have set fire to those feelings, which, in general,^g he endeavours to suppress.

240

Friendly. I wonder not that they should burst forth on such an Occasion. But, what can we do!^h [We*⁶ are a divided people; Our Enemies have their Advocates andⁱ friends everywhere. The presses in every part of the Union publish to^j the world our dissentions,^k and many of them justify every Act of Injustice on the part of Great-Britain, and reprobate every measure of our Government^l that may be^m calculated to obtain satisfaction, or redress.ⁿ I was always an advocate for the Embargo,^o ⁷ which I regarded as the only peaceful, yet effectual, mode, of avenging ourselves of Great Britain, whilst we might thereby avoid all the Horrors of War: too many of which I have witnessed with my own Eyes.^p If we had virtue enough among us to persevere in that system, I should still^q sincerely wish it might be resumed.] Europe at this moment, and for the last twenty years has presented such an horrible picture of war to our Eyes that we ought, if possible, to profit by her sad Example.^r--If you have not forgot the song you used to sing a year or two ago, you will oblige me by singing it for me.

245

250

255

Amanda. I will with pleasure, Sir. But let me call Louisa to join me; we shall expect you to bear a part with us. (Goes to the Door^s and^t calls Louisa, who enters: then speaks to Louisa.^u)

260

*The passage between these Brackets to be omitted in copying. [Tucker's note, II only.]

Louisa, Mr. Friendly asks us to sing for him the song he wrote for us.^v

Louisa. I will join you with pleasure. (They sing.)^w

Song.^{*8}

O'er the Regions of Europe, from Spain to the pole, 265

See the Tempest of War drives amain!

Through the mountains its Thunders incessantly roll,

And its lightnings dart over the plain.

Their Cities and Palaces fall 'midst^x the Blaze,

Which consumes the low Village, and Cot;^y 270

And the Prince, and the Peasant, with Horror surveys

Their equal,--and ruinous Lot.

From the Hills of Columbia the Tempest is seen,

While Ocean beats loud on its shores;

Yet, the sky o'er our Heads is still calm, and^z serene, 275

As louder, and louder it roars.

While the sun-shine of Liberty gladdens our Land,

And the day Star of Union^a our sky,

Though the Tempest its Billows may roll to the Strand,

Yet,^b our Rock of Salvation's on high. 280

*Tune--O'er the Vine covered Hills & gay Regions of France.
[Tucker's note, II only.]

* [Then⁹ let us abandon old Ocean awhile,
 Since a storm so destructive prevails,
 Neither Prudence^c nor Skill can its fury beguile,
 Nor encounter its Blasts, with their sails.
Terra firma, and Freedom,^d are blessings I ween, 285
 Far above what are found on the waves;
 For, with these,^e peace and plenty, in Union, are seen.
 All on Ocean are Tyrants, or Slaves.^f]

(Enter a servant, with a Letter.)

Amanda. Is that Letter from the post-office,^g James? 290

Servant. Yes Madam. (Gives her the Letter.)^h

Amanda. 'Tis from my Brother Edward to my Father: I hope
 it contains no bad news.

Friendly. Where is he?

Amanda. In Virginia:ⁱ the post mark is from Richmond. 295

Friendly. There's no bad news to be expected from that
 Quarter.

Servant. There's^j a man in the Village,^k that says Master
 Henry is on board of that Ship, that has been firing this morning.

Friendly. Henry Heartfree alive! } (They^l all exclaim at the 300
 and on board that Ship! } same moment.)

*The third Stanza to be omitted in copying. [Tucker's
 note, II only.]

Amanda. O, my poor Father!

Louisa. Gracious Heaven!

Amanda (after a pause^m). James, have you told this story to anyone?ⁿ

305

Servant. No Madam.

Amanda. Then^o let me beg you not to tell my Father.

Servant. No Madam. (Goes out.)

Friendly (stands musing for some time, then speaks). You are right. You are right, Amanda: It would only add fuel to the Flame that already burns in your Father's Breast. (Exit Friendly.^p)

310

Amanda. ^qMy heart misgives me, my dear Louisa, lest this sad story should get to my Father's^r Ears.

Louisa. My apprehensions are equal to yours. Your Father's paternal Conduct to my Brother & myself, from our^s early Infancy, that we have been under his Care, assures me that he would feel all that a Father could feel for a Son, in the same situation.^t

315

(Re-enter Col. Trueman.)

Trueman. What, has Friendly left you! I thought he had come to spend the day with us.

320

Amanda. He just went out, without taking Leave, and probably is not gone.^u Here is a Letter which James just now brought from the post office. (Gives Trueman^v the Letter.)

Trueman. It is Edward's Handwriting I perceive: I

325

expected him Home to morrow or next day at furthest. (Reads the Letter with evident Perturbation.--then exclaims) Gracious Heaven! Grant me patience! (Drops the Letter, and goes out.)^w

Amanda. What can be the matter! (Takes up the letter, and reads.) "Having finish'd my Business in Richmond, I propose tomorrow 330 to proceed to Norfolk, that I may see something more of Virginia;^x and from thence I shall take my passage to Northward, by sea, in one of the packet-boats,^y or coasters, that are continually passing from thence,^z to Newyork, and Boston."

Louisa (with great Emotion). Dear me! Suppose they 335 should^a meet with him, and^b impress him, too!

Amanda (throwing^c her Arms about her neck).^d My dear Louisa, I find we are Sisters in Distress.^e

Louisa (hiding her face in Amanda's Bosom). Too true, indeed, my dear Amanda! My more than Sister.^e 340

(The Scene changes leaving them in each others Arms.)^f

Scene 2^d

(The^a Scene changes to an elevated spot near a small village of which there is a partial view^b on one side;^c on the other, at some distance,^d the same view of the Ocean, as in the former Scene.)

(Enter Townly, and Lawless, walking.^e)

Townly. A noble view of the Ocean, indeed! What a pity it is Mr. Lawless, that that long Reef, which you say extends so far along the Coast here, should cut you off from an immediate Communication with the Ocean! What a charming place this would be to force a trade from, in spite of embargo, or non-intercourse Laws!^f ¹ 10

Lawless. The Reef is not without its advantages. It keeps off all Revenue Cutters, that might otherwise be troublesome. And we,^g that live here, know some narrow spots,^h where it is passable with small boats. Many a good Cargoe of Flour, andⁱ other provisions, that we pretended to be carried to Newyork, and Boston, have I sold to the British Cruisers, from hence, and brought back the proceeds in such Articles as we most wanted, or carried them elsewhere to market, without suspicion. 15 20

Townly. Indeed! Why that's^j the very thing we do. We fill a Vessel^k with Flour, and Beef, and^l pork, and clear them out at the Customhouse,^m for another State, under the descriptionⁿ of such British Goods as are now prohibited;^o and meet vessels from Halifax, loaded with such goods,^p as are mentioned in our Clearances,^q and exchange Cargoe for Cargoe, by which^r we elude the Laws, &^s make a^t double profit. 25

Lawless. Faith! That's clever^u indeed.^v

Townly. But,^w some suspicion of this practice has now got

abroad, so that I have been thinking of trying another scheme, 30
 which is the Occasion of my visit to this place, with a view of
 becoming acquainted with it, and with such a person,^x as yourself.

Lawless. Do you not recollect me? I remember you many
 a day ago, when you were a Sutter² in Lord Rawdon's Army.³

Townly (with an affected air of consequence).^y You are 35
 very much mistake, Sir, I can assure you. I never saw Lord
 Rawdon in my Life!

Lawless. Maybe so:--But,^z if you are not my old
 acquaintance Dick Shifty,^a I never was Turn-key^b to the provost in
 Charleston in the days of Col: Balfour, and Major Frazer.⁴ 40

Townly (looking at him earnestly^c). What!^d are you the
 same Bob Lawless,^a that acted as Hangman to Col: Isaac Haynes?⁵

Lawless. You might have passed over that circumstance;
 but it proves I have not mistaken who you are.

Townly (shaking him by the Hand). Well met! Well met! I 45
 am sure neither of us have changed our principles, or will ever
 betray the other.

Lawless. Here's my hand.--^e And whenever I am anything but
 a true and loyal subject to King George, may the damn'd Rebels
 serve me, as I serv'd^f Isaac Haynes. 50

Townly. And whenever I betray you, or prove a Rebel to
 King George, may you hang me, as you hang'd Isaac^g Haynes. (They
 shake hands.)

Lawless. But,^h what's your new Scheme? If I can aid you

in itⁱ you may rely upon^j everything I can possibly do.

55

Townly. First and foremost, I want to get on board that Ship of War, the Captain of which is my intimate friend,^k and correspondent: He^l is apprised of my Intention of coming to this place, with a view to get on board his Ship: and I must rely upon your Assistance to effect it: the remainder of my plan^m I will communicate to you as we go along,ⁿ together.

60

Lawless. You may depend^o upon me:^p I have been several times on board the Ship,^q myself; and^r whenever I hoist a certain signal, they are sure to bring to,^s for me.

Townly. Admirable! This is the very thing I wanted.

65

Lawless. Let us^t return to my house, where we will talk over the rest of your plan, while the Boat is getting ready.

(Exuent.)

Scene 3^d

(Scene changes to Trueman's house,^a as in the first scene.^b Trueman^c enters, as from taking a Walk.)

Trueman, alone. These confounded Circumstances^d bring back all my feelings,^e when I first entered into our Army as an Ensign,^f at the Commencement of our Revolution.^g Though grown old, &^h grey headed,ⁱ my pulse beats as it us'd^j to do, during my first Campaign. I now^k recollect a thousand things, which I thought I had forgotten,^l forever; and our old Camp-songs and marches keep perpetually singing

5

in my Ears. I must give vent to my feelings some way,^m or other. 10
 I'll try one of my old songs.ⁿ (Sings.)

Song.^{o 1}

When Alcides,² the Son of Olympian Jove,
 Was call'd from the Earth to the Regions above,
 The Fetters grim Tyranny burst from his hand, 15
 And with Rapine, and Murder, usurp'd the Command;
 While Peace, lovely Maiden, was scar'd from the plains,
 And Liberty, captive, sat wailing in Chains;
 Her once gallant offspring lay bleeding around,
 Nor, on Earth, could a Champion to save her be found. 20

The Thunderer,³ mov'd with Compassion, look'd down
 On a world so accurst, from his chrystalline throne,
 Then open'd the Book, in whose mystical page,
 Were enrolled the Heroes of each future age;
 Read of Brutus, and Sidney,⁴ who dar'd to be free, 25
 Of their Virtues approv'd, and confirm'd the decree,
 Then turn'd to the annals of that happy Age,
 When Washington's Glories illumined the page.

"When Britannia shall strive with tyrannical hand.

"To establish her Empire in each distant land, 30

"A Chief shall arise in Columbia's defense,

"To whom the just Gods shall their favors dispense;

"Triumphant as Mars in the glorious Field,

"While Minerva shall lend him her Wisdom, & Shield,

"And Liberty, freed from her shackles, shall own,

35

"Great Washington's claim, as her favorite son."

Trueman speaks. Spirit of immortal Washington! Look down upon thy Country, and inspire the Hearts of her Citizens, with Wisdom, Virtue, Patriotism, and Firmness,^P such as thine!

(The Curtain falls.)

40

(End of the first Act)

Interlude.^a

Between the first, and second Acts.^b

(The Curtain rises, and discovers the same Scene, as in Act. 1. Sc: 2^d.)

(Enter an elderly Countryman, dress'd in a plain blue hunting-shirt; a sprig of Evergreen in his hat.)^c

5

Countryman, alone.^d This is the anniversary of the day that gave us Independence; and I have put on my old hunting-shirt,^e ¹ in honour of it, It ought never to be forgotten. And the Custom^f of celebrating it all over the Country will, I hope,^g continue forever. 10 Our Villagers I find are preparing for it:^h Aye!ⁱ Yonder comes a party of the young Men, and^j Girls, singing. I'll^k wait for them.

(Enter a number of young men, and young women, hand in hand; the former in blue hunting shirts trimm'd with white Cotton-fringe. Evergreens in their hats, by way of Cockades; and branches of oak in their hands: the latter in plain, neat Country-dresses; chaplets of Roses & Myrtle on their hands.--They separate, and move to the different sides of the Stage, the Countryman standing at some distance behind. One of the young men advances, and sings the following Stanza.)¹

Ode, for the fourth of July.²

(First Youth sings.)^m

Still Bellona'sⁿ Thunders³ roll,

Rend the Earth, and shake the Pole:

Europe smoaks from East to West;

Gaul and Britain^o feed the Fires:

Tyranny erects its crest,

Freedom from it's Shores retires.

(Chorus of young Women.)

Hail Columbia!^p happy Land!

Peace,^q with Liberty, be thine!

But, should Freedom's voice command,

Instant, at her call divine

Rush to Glory^r at her shrine.

(N: B: While the last three^s lines are sung they turn and address themselves to the young men.) 35

(Chorus of both Sexes.)^t

Hail,^u Columbia! happy Land!

Peace, with LIBERTY, be thine!^v

But if Freedoms^w voice command 40

To Arms, To Arms, To Arms!^x

Instant!^y At the Call divine,

To Arms! To Arms! To Arms!

Rush to Glory, at her shrine.

Instant! at the Call divine, 45

Rush to Glory!

Rush to Glory!

Rush to Glory,^z at her shrine!

And . . . (If such the will divine!)^a

Fall,^b with Glory! 50

Fall, with Glory!

Fall, with Glory, at her shrine!

(The Curtain drops.)

(End of the first Interlude.)

So far, Dec. 26, 1811. [Tucker's note, II only.]

Act IIScene the first^a

(Scene; . . .^b The inside of the great^c Cabin of a ship of war; the stern-gallery appearing through the Cabin-windows;^d a Cannon pointed out of a port-hole,^e on each side; pistols, 5 cutlasses, and^f other military apparatus disposed around. A number of Officers, apparently somewhat intoxicated sitting around a Table, with Bottles, and^f Glasses before them. . . .^g Townly, & Lawless,^h at the Table with them.)

Captain. Come Gentlemn, Here's a Bumper-toast.¹-- 10
¹"The King of the Island that rules the Ocean." King George,^j forever! Huzza! Huzza!²

[Captain.³ Lietenant,^k Let's have "God save the King."⁴

Lieutenant sings. "God save great George our King," & c. (Townly and Lawless most vociferously¹ joining in the Chorus.)]* 15

Captain (to Townly, and^m Lawless). You are as loyal subjects as ever, I perceive. The Rebels have not been able to bring you over their sideⁿ yet.

Townly. No Captain! Nor ever will.^o

Lawless. Not as long as the Island of Great-Britain keeps 20

*The passage between these Brackets, may be omitted in copying. [Tucker's note, II only.]

its anchor fast.

Captain. That will be 'till the day of Judgement.

All. Thats true! Thats true! England forever! England forever! The Island that rules the Ocean forever! Huzza! Huzza!^P (They fill their Glasses, and^Q drink again.) 25

Captain (to one of the Officers). Lieutenant,^r step upon the Quarter-deck,⁵ and see how near the Chase is.

Lieutenant (goes out, & returns.^s). She has just brought to, under our Lee.⁶

Captain. Give them a Volley,^t for not bringing to,^u sooner. 30

(Lieutenant goes out; a few moments after a Volley of small arms^v heard.)

Captain. I hope they have pepper'd the damn'd Rascals, to teach how they shall dare to disobey a signal from his Majesty's ship^w that wants to speak them. 35

Lieutenant (returning into the Cabin). There's^x a man in a boat^y along side, that desires to come on board, and^z says he wants to speak to the Captain.

Captain. Ask who he is,--^aand what's his Business.

Lieutenant. I did so; he answered that unless he could see you, he did not wish to come on board. 40

Captain. Impertinent Scoundrel!^b Let him wait in the Boat along side.

Lieutenant. I suspect he is one of our friends^c from the

Shore, as he behaved very civilly.

45

(The Lieutenant goes out, and after a few moments returns, accompanied by Friendly.)

Lawless, aside. Good God! Who would have thought this? I'll try to hide myself in the stern-gallery; for if he sees me, I am ruin'd forever.^e (He retires with precipitation.)

50

Townly, aside. If that Gentlemen is from the Village he may possibly recollect me;^f so I'll^g follow Lawless. (Goes out after Lawless.)

Captain (after sitting sometime without taking any notice of Friendly, who continues standing at the Door). Well, Sir! Who do you come from; and what is^h your Business?

55

Friendly. I am a private citizen of the United States, Sir. My Business is of the some nature: I come without Authority from any one to enquire after a near relation and friend, for wome time past supposed to be dead; lent, of whom it is lately reported that he is on board of this Ship.ⁱ

60

Captain. How long have his Majesty's ships been subject to such Visits?^j

Friendly. Never, that I know of^k Sir. The rights of hospitality^l are not yet acknowledged on the Ocean, I believe.^m I was, however,ⁿ willing to make the experiment^o for once, in favor of my friend.^p

65

Captain. What is his name?^q

Friendly. Henry Heartfree:^r born and educated within six miles of this spot, and imprest, as we are lately^s inform'd 70
from on board the Schooner Favorite of Newyork, about a month after the affair of the Chesapeake.⁷ He was a passenger on board, & bound for Cadiz.^t

Captain. A pretty story truly! and^u do you suppose^v you shall be permitted to search his Majesty's ship for such a fellow? 75

Friendly. I came with no such pretensions, Sir. I came to ask the favor of being informed,^w whether he is actually alive, &^x on board of^y this Ship.

Captain. Impertinent Fellow! Go back as you came: and be thankful that you are permitted to return. 80

Friendly. I shall obey you, Sir.^z And should we ever meet on shore,^a I shall be happy to return your Civilities.

(Going.)

Captain. Ha! What's that you say? Come back, Sir.--^b Where's your passport?^b 85

Friendly. There it is, Sir. (Gives him a piece of parchment.)

Captain. Hey day! do^c you pretend to call this a passport?^b Why it is^d a Major's Commission^e in the Rebel-Army!^f

Friendly. In the Revolutionary Army, you mean, Sir.^b 90

Captain. It's^g the same thing. (Throws the Commission to Friendly.) There;^h take your damn'd Rebel Commission, & clear yourself in a moment.

Friendly. I shall,ⁱ Sir. (Going . . . a noise without.)

Captain. Stop Sir! . . .^jLieutenant,^k see what noise that 95
is upon Deck.

Lieutenant (goes out^l & returns). They have brought a
wounded man on board,^m from off the Schooner we brought to.

Captain. Have him brought down.

(Lieutenant goes out, and returns followed by Edward 100
Trueman; the upper part of his left sleeve torn and bloody, as if
wounded by a shot.ⁿ)

Captain (to Friendly). You may go now.

Friendly (turning to go out meets Edward Trueman,^o who was
standing behind him near the Door).^p Gracious Heaven! Edward 105
Trueman!

Captain. Be gone, this Instant. Or,^q by Heaven,^r I'll^s
have you thrown overboard,^t this moment.

Edward (to Friendly, as he goes out). For God's sake, do
not tell my Father I am wounded! It's^u a mere scratch. 110

(Exit Friendly--shoved out by the Centinel.)^v

Captain (to Edward). Where's^w your Passport?

Edward. I have none.--^xI never supposed a passport
necessary for^y an American Citizen going from one part of his
Country to another, in a vessel belonging to his own nation.^z 115

Captain. We acknowledge no man we catch upon the high seas

to be an American Citizen,^a unless he shews his passport.

Edward. What then, Sir?

Captain. If he does not acknowledge himself a British subject, and freely enter into his Majesty's service, we make him do it. 120

Edward. I am in your power, Sir:^b You may detain me;^c may put me^d in Irons; or treat me otherwise, as you will. But I will never^e enter into the service of any power upon Earth, but that of my native Country. 125

Captain. I have known many braver fellows than you brought to their senses with a Cat of nine tails.⁸

Edward (seeing Lawless, who is peeping from the^f Gallery). There, Sir, is a man who knows me well; knows my Father, and my family, and can bear witness I am a native born American. 130

Lawless (coming out of the Gallery). I protest,^g before God, Captain^h I never saw the young man before in my Life!

Captain (to Edward). So,ⁱ Sir you are convicted of a damn'd^j lie^k in a Breath. (To the Officers) Off with him to the Fore-castle,^l ⁹ and^m turn him over to the Boatswain.¹⁰ (They hurry him off rudely.ⁿ) 135

Lawless. I am glad you resolv'd^o to detain him,^p Captain. The rascal deserves it for his Impudence in claiming acquaintance with me.

Captain. But what made you skulk out of the Cabin,^p when the first fellow came in? 140

Lawless. Why, to say the Truth I did not wish to meet with him here. I was afraid he would blow me, if he saw me.

Captain. Then you are blown, I can tell you: for^d I saw him fix his Eyes^r upon you as he came into the Cabin, and as you were sneaking out.^s 145

Lawless. If I had known that before, I should have begg'd you to detain him,^t too.

Captain. It's^u too late now; he's^v off before this time.

Lawless. I am sorry for it.^w I have long been suspected of keeping up an Intelligence with his Majesty's^x ships, and^y this will just put the thing out of all doubt. (The scene changes.) 150

Act 2^d Scene 2^d

(The^a scene changes to the ship's Forecastle; the Boatswain standing in the midst of a crowd of sailors, with his whistle in his hand.)

(Enter Edward Trueman, between two sailors.) 5

1. Sailor (to the Boatswain).. We are order'd^b to deliver you this Landlubber in charge, that you may make a seaman of him.

Boatswain (to Edward Trueman). You're welcome on board his Majesty's ship Algerine,^c messmate.

Edward. If meant as a Civility, I thank you. 10

Boatswain. As a Civility! Damn my Eyes, but I think you may take it as one!^d Why where is there a place in the world,

besides Wapping, or^e Deal,^l that a seaman can be so happy as upon the Deck of one of his Majesty's ships?

Edward. But I am not a seaman.^f

15

Boatswain. It's my duty to make you one; and you must be very slow in learning if I don't do it in a short time.

Edward. I can't promise you that I shall be an apt Scholar.

Boatswain. May be not. But two or three Lessons at the Gangway will produce wonderful effects.

20

Henry Heartfree (who had been standing in the Crowd,^g recognizing, Edward^h rushes through the Crowd^g to him, throwing his Arms about his neck, andⁱ exclaims). Edward Trueman! By all the powers of Heaven &^j Earth!

25

Edward (disengaging himself from Henry's^k Embraces, holds him at arm's^l length sometime,^m then exclaims). Henry Heartfree! alive! and in captivity!ⁿ Merciful Father,^o grant me Fortitude to support this addition to my own misfortune.^p (He embraces^q Heartfree^r with great warmth, &^s affection.)

30

Boatswain. Damn my Eyes,^t thof² I hav'nt^u cried since I suckt, I could almost do it now, to see them two poor fellows hugging one another so.

Heartfree. Oh,^v Edward! how are all at the dear Cottage of Vaucluse?³

35

Edward. Very^w well, when I left them; but grieved at your supposed Death.^x--The vessel in which you sailed from^y Newyork was^z

lost on her return voyage,^a and we all concluded you had perish'd in her.

Heartfree. It would have been happy for me, had it been so. But a more cruel Fate awaited me.^b 40

Edward. And me, that I have liv'd to witness your situation, and to share in the same distresses.

Heartfree. We must endeavour to support ourselves, and to console eachother, under the Weight of our Misfortunes. But, 45 tell me: Has Amanda never received any Letter from me.

Edward. Never, that I know of.^c

Heartfree (aside, in a faltering voice).^d Is she married?

Edward (Giving him his hand). No, Henry! Nor will she ever forget, or cease to regard you, living, or dead. 50

Heartfree. Then! . . . Then!^e I may yet be happy,^f if it pleases God to deliver me from this^g slavery.

Boatswain. Have a Care,^h Shipmate,^h how you talk of slavery on board of his Majesty's ship. You know how we punish Mutiny! 55

Heartfree. O God of Heaven,^h and Earth! Give me patience and Fortitude!

Boatswain. Damn these Yankees! They are always saying their prayersⁱ when they should be thinking of fighting. 60

Edward. How many Americans are on board this ship?

Boatswain. Stop there, Shipmate! That's a Question which

no man on board this ship dares to answer. And if you ever ask it again, you shall receive your Answer at the Gangway.

(Boatswain whistle.--Scene changes.)^j

Act 2^d Scene 3^{da}

(The Scene changes to the front of Col: Trueman's house, as in Act 1st scene 1st--)

(Enter Col: Trueman, as from the House-- ^balone.)

Trueman.^c I have just recollected that this is the fourth
of July.^d I ought not to have forgotten it, surely,^d But the
spirit of the times^e is so different from what it was when I us'd
to celebrate it, that I can't bear to think of anything, that has
any relation to that glorious event,^f for which so many of our
Countrymen shed their best blood.^d The fever^g which the scenes
of this morning have produced, has not yet gone off.^h I must
indulge my feelings withⁱ another old song to the immortal memory
of our glorious Washington. . . . (He sings.)

5

10

Song.¹

On the white Cliffs of Albion,^j ² reclining sat Fame,
Whose Glories her accents no longer proclaim;
Her voice that was wont to ascend to the skies,
In half-utter'd Whispers, and^k murmurings, dies.

15

Abash'd at the change¹ she prepares to retire
 From the Realms which no longer her notes could inspire; 20
 When Liberty, passing, accosted the Dame,
 Snatch'd her Trumpet, and straight to Columbia came.

Her voice in a moment was heard through the Land,
 And each gallant Heroe obey'd the Command;
 But Washington, foremost to bend at her shrine, 25
 Gain'd the palm, from the hand of the Goddess divine.

While Liberty^m thus sounds the Trumpet of Fame,
 All the Earth shall attend,ⁿ and re-echo her name,
 Future Ages, with wonder, his virtues^o shall hear,
 For his Glory nor Envy, nor Time,^p shall impair. 30

(Enter Amanda & Louisa)^q

Amanda. You have^r been amusing yourself with one of your
 old revolutionary songs, papa.^s

Trueman. Yes, my Child:^t my Imagination dwells on
 scenes, such as I once hoped never more to witness. 35

Amanda. Heaven grant you never may, my dearest, best of
 Fathers! You suffered but too much during the struggle for our
 glorious Revolution.

Trueman. A glorious Revolution, indeed, my Child: but
 what are now the fruits of it? Our former Tyrants are every day 40
 exercising towards us Acts of Oppression, and Insult,^u which we

disdain'd^v to submit to as Subjects;^w . . . but dare not repell, or resent, as an independent nation!!!

(Enter Friendly, walking very slowly.)

Trueman. Where have you been, Major?^x I have been 45
wondering what carried you away so suddenly.

Friendly (Taking Trueman by the Hand.^y) I have been,^z
my dear Friend, on a fruitless, and unfortunate expedition.^a

Trueman. Where to? It must have been a short one.

Friendly. Yet, long enough, my friend,^b to embitter my 50
very soul. I know not how to tell, or how to conceal it from you.

Amanda & Louisa. Oh^c Heavens! More ill news!^d

Trueman. Out with it,^e by friend! Be it what it will,^e
I shall share it with you, or you with me.

Friendly. Alas! 'Tis yours to bear the heaviest part! 55

Trueman. Then will I try to bear it like a man.^f So, now
I am prepar'd^g for the worst.

Friendly. This morning there was a report in the village
that your Nephew Henry Heartfree was still alive.

Trueman. That's impossible! The vessel he was on board 60
of most undoubtedly foundered at sea, on her return voyage.^h

Friendly. That is certainly true. But there is reason to
believe that he was not then on board of her.

Trueman. What reason can there be for such a surmise?

Friendly. The report of a person who saw him in Halifax 65

harbour.

Trueman. I don't believe it.

Amanda (throwing herself at his feet). Forgive me, my dear papa! for concealing from you this letter, which I have carried in my Bosom, more than two years. (Gives him a Letter.)

70

Trueman (to Amanda, after reading the Letter). My Child,ⁱ I do forgive you for sparing me many days & nights of anguish. Much rather had I heard that he had been swallow'd^j up in the Ocean. . . .^k (To Friendly.) But proceed,ⁱ my friend.

Friendly. Thinking it possible he might be on board^l the ship that has been off here,ⁱ all this forenoon,^m I took the resolutionⁿ of going on board of her to enquire for him.

75

Trueman. Did you succeed?

Friendly. No:--^o I met with a brutish refusal of any Answer to my enquiries.

80

Trueman. No more than I expected.

Friendly. Whilst I was on board they brought to, another Vessel^p which they were in chase of.^q And just as I was rudely sent out of the Cabin, and order'd off^r the ship, to my utter Astonishment, I met your son Edward, at the Cabin door.^s

85

Trueman (after a long silence). This is too much!

Amanda & Louisa. Just as we dreaded!!!

Friendly. I was not permitted to say a word to him, nor he to me.^t I was hurried off to the deck, and sent away^u whether I would or not.

90

Trueman. The Cup is full!

omit this . . . (Several Guns fired.--a Fleet of ships under British Colours, pass by in full sail, with all the Insignia of War display'd.)^v

*[Trueman³ (after a long pause, in which he appears to be rapt in thought^w).^x Was it for this, that before a beard had fixt the characters of manhood upon my Cheeks, I withdrew myself from my Father's^y house, and joined the Army that was marching to Quebec?⁴ Was it for this,^z I suffered the extremities of Hunger, Cold, Nakedness, and Captivity, in that inhospitable Clime,^z at the most rigorous Season of the year?⁵ Was it for this,^z that I have been for months stretch'd upon the hard planks of a^a prison, chain'd to the floor, to prevent^b my escape through walls,^z that could neither resist the piercing northwind, nor the columns of snow that accompanied it? Was it for this^c that my Limbs have been fractur'd^d by Balls, and^e my Bosom pierc'd with the Bayonet? Was it for this,^z that I endured the horrors^f of a prison ship, that infernal type of the habitations of the damned? Was it for this, that I endured^g those other horrors of war, from which the Imagination shrinks, and the heart shudders at. O Washington! Washington! Would that I were with thee,^z in the Grave! Happy, thrice happy!^c are they,^z who

*This passage between the Brackets, may be omitted in copying. [Tucker's note, II only. Also note his direction three lines above to omit the stage direction.]

have not liv'd to see this day!]

Friendly. My friend, I participate in all your feelings.

Amanda (falling on her Knees,^h and embracing Trueman's Knees). My Father!ⁱ Would that Heaven had bless'd^j you with a second son,^k like Edward, & Like yourself!^l 115

Louisa (doing the same). And a second nephew^m Like Henry!

Trueman (embracing them tenderlyⁿ), Then what should I have done for such a niece, and such a Daughter! 120

Amanda. You are too good, my best of Fathers.^o

Louisa. My more than Father! How have I meritted^p such Tenderness from you?

Trueman. My Children! Be,^q as you have ever been, I ask not more from Heaven, on your Accounts.^r 125

Friendly. Would that every American felt as you do; we might then hope for better days.^s (The Curtain falls.)

(End of the second act.)

2^d Interlude^a

Between the second, &^b third act.^c

(The Curtain rises, and discovers the same scene as in the first Interlude.)

(Enter Countryman,^d dress'd as before.)

Countryman.^e Our Villagers have entered into the celebration of this day with uncommon spirit.--It suits very well with the firing upon our Coast, all this morning. The times^f begin to look dark and gloomy, as they did when I listed as a volunteer to go to Canada. We had a severe campaign of it. My feet were so frost-bit at Quebec that I have never walk'd as well since, besides being wounded under the^g walls. But when peace^h and Independence came,ⁱ I forgot all I had suffered.--I begin to think I may take a second march that way, if things don't mend.--O, here come the Washington^j volunteer minute men: they have music with them, and^k I hope they will give us some good patriotic Song, that I can join in Chorus with them.^l

(Enter a Body of Volunteers, dress'd^m in the American Light-Infantry uniform, withⁿ appropriate Badges in their Hats. They draw up fronting the Audience, and sing.^o)

Song.¹

Remember the days, when fair Liberty's Call^p

Rous'd the sons of Columbia to arms;

When we swore, one and all, at her altars to fall,

Ere a Tyrant should rifle her Charms:

When Montgomery, Warren, and Mercer^q² the brave,

Seal'd the thrice-solemn oath with their blood;

And Washington, destin'd his Country to save,^r

Swept off all her Foes,^s like a Flood.

Remember, when Freedom^t her Banners unfurl'd,^u 30

And exalted her standard on high;^v

We swore to defend her against the whole world,

And, for HER!^w to conquer^v or die:

Bunker's-hill, Saratoga, King's-mountain, and^x York³

Attended the Truth that we swore; 35

Independence, and Union, and Peace, crown'd our work,

And Liberty triumph'd once more.

Now, when insolent Tyrants assail her again,

And Traitors are plotting her fall,^y

Shall the bliss-giving Goddess invoke us in vain, 40

Like Lions^v to rouse at her Call?^z

Remember our Oath! And remember the blood,^a

That seal'd^b the dread oath,^s that we swore!

And remember the days when victorious we stood!

And conquer for Freedom,^c once more.^d 45

(End of the second Interlude.)

Act. III.

Scene the first.^a

(Scene, the inside of a ship of war's Cabin, as in the second act. The Curtain rises and discovers the Captain & Officers, with Townly and Lawless, at table, as before, much 5

intoxicated.)^b

Captain. Come Lieutenant!^c a song.^d Give us the new
Version of Hearts of Oak.^l--But first go upon deck and^e see how we
come up with the Yankee-ship^f we've^g been chasing^h these two Hours.
(Lieutenant goes out--^cand soon after,ⁱ returns.)

10

Lieutenant. We begin to^j overhaul her now the wind has
risen, but she seems to hug the shore, and keeps close in with the
Reef.^k

Captain. Never mind that. Bid them heave the Lead, and
follow her till we're in four fathom and^e a half water.
(Lieutenant goes out,ⁱ and returns.)

15

Sailor (upon Deck, sings out).^l "And a half five."^m

Captain. There's no danger then. . . . Come, the song!ⁿ

Lieutenant sings.--

Come cheer up my Lads,^o 'tis to plunder we steer,
Let's^p add a new heap^q to this wonderful year;^r
'Tis on plunder we live, and^s though coop'd up like slaves,
Yet, to rob, who so free^c as the sons of the Waves?

20

Hearts of Oak are our ships,

Hearts of Wolves are our men,

25

Steady Boys, steady,

We always are ready,

We'll chase, and we'll plunder^c again and^e again.

We ne'er see our prey but we wish them to stay,^t

They never see us, but they wish us away, 30
 If they run we will follow, and^e chase them on shore,
 Or catch them, and plunder them over, and o'er.^u
 Hearts of Oak, & c.

(Just at this moment a terrible noise is heard under the
 Stage, as if the ship had run upon a Rock.^v All the Company 35
 start up in astonishment, and run upon deck,^w exclaiming.) We
 are aground! We are aground!!!^x

(A great Confusion, Cursing and^y swearing heard from upon
 Deck; after some time Townly & Lawless^z return into the Cabin in
 great fright.) 40

Lawless (wringing his hands). We are ruin'd! We are
 ruin'd! I never knew of this cursed shoal before, as often as I
 have crossed the Reef, and been on board of the King's^a ships.

Townly. How far are we from the shore?

Lawless. Not much more than a mile. (He goes out again. 45
 More noise on deck--Lawless returns.)^b

Townly. What's^c the matter now?^d

Lawless. I can't well^e tell^f--But there's a thunder gust
 just coming on and they seem to be throwing the guns overboard.^g

Townly (goes out, and^h returns lifting up his hands). 50
 My God! They say the ship's bulged, and has seven feet water in
 her hold,ⁱ already. Besides,^j there's^k a thunder storm that blows

so hard I could not get upon the Quarterdeck.¹

Lawless (falling on his Knees).^m My God! I wish I knew
how to say my prayers!

55

Townly (falling on his Knees,ⁿ too). Lord! I have
forgot mine, too. . . .ⁿ (Thunder and Lightening.)

Lieutenant (coming into the Cabin). Get up,ⁱ ye^o cowardly
Sons of Bitches, & don't^p make such a Botheration here.

Townly & Lawless. O Lord, Lieutenant!^q shan't we be
all^r drown'd?^s

60

Lieutenant. I am no Lord Lieutenant, ye^o damn'd fools!^t
I wish I was, and safe in Dublin-Castle. (Snatches up a speaking
Trumpet, and goes out.^u)

(Noise on the ship's Deck; more thunder & lightening, with
a heavy squall of wind & rain--a Gun fired--after which a general
Exclamation of.)^v Get the Boats out! Get the Boats out! The
ship's^s going to pieces!

65

Townly & Lawless. Lord have mercy upon us! Lord have
mercy upon us!

70

Lieutenant (entering).^w What!^x at prayers again! You
had better get upon Deck, and^y try to save yourselves in one of
the Boats.^z

(Lieutenant goes out. Townly and Lawless jump up, and run out
after him.--after some time the scene changes.)^a

75

Act 3^d Scene 2^{da}

(The scene changes to a neat parlour in Trueman's house,
Louisa seated at work; Amanda enters.)^b

Amanda. The Thunder gust^c is nearly over. It was terribly
violent while it lasted.^d My poor Brother! I hope you were not
compell'd to perform any dangerous duty^e on board of your wretched
prison, during its continuance.^f

Louisa. Do you suppose it possible that they would have
compell'd him to^g expose himself at such a time?

Amanda. Undoubtedly.

Louisa. Good Heavens! Can they be such cruel wretches?

Amanda. Their conduct to their prisoners during the War,
as I have heard my Father represent it, was surpassingly cruel.
And if the Accounts we have of their behaviour to those whom they
presume to impress into their service, now a days, be just, there
is nothing which they do not make them suffer.^h

Louisa. Is there no method of obtaining their release?ⁱ

Amanda. None that I know of.^j In some few instances, after
many delays, some of their Captives, I believe, have been given up:
but these Instances have been very rare.^k

Louisa. I now begin^l to feel the full force of my poor
Brother's^m misfortunes.ⁿ--How much better,^o had he been lost,^o as we
first supposed!

Amanda. Ah! do not mention it!

25

(The scene changes.)

Act 3^d: Scene 3^{da}

(The scene changes to the front of Col. Trueman's house, as in Act 1st Scene 1st--View of the Ocean as still somewhat agitated by a squall that has just broke away. A Line of Breakers at some distance; beyond that a ship lying on her Beam-ends: her foremast & mainmast gone; a British Jack in the shrouds of the mizen-top-mast,¹ as a signal of distress. Distant rumbling thunder heard.^b)

5

(Col: Trueman enters^c from the House.)

Trueman (alone). We must^d have had a^e smart thunder-squall while I was taking my nap after dinner.^f It seems to be^g pretty well over now. . . .^h (Looking towards the Wreck.)ⁱ Good Heavens! I suspect those piratical fellows have run their ship aground^j during the squall.--It must be so. . . .^h I can distinguish plainly that she has lost two of her Masts, and^k heels very much to one side. (He goes^l in, & gets a spyglass; after looking some time, he proceeds.^m) She is a Wreck, already. And I can not discover a single person on board. . . .ⁿ I hope they are not all lost! O, my son! I know not what may be your fate by this time! But Death is better than slavery.^o Poor Henry Heartfree!^p too! If not drown'd, he may have a chance, perhaps,^q to make his escape.

10

15

20

. . .^hNo!^r No!^s If the Crew are saved, they have probably gone in pursuit of the fleet^t we saw pass this forenoon^u so that by now my poor Boys^v will be just as bad,^w or worse,^x off, than ever. My Conjectures torture me.--(Looking again through the spyglass.)^y

25

(Enter Amanda, & Louisa--Both in great Agitation.)^z

Amanda. My dear Papa! Is not that ship you are looking at, the same that my Brother was detain'd on board of?^a

Trueman. It is but too probable, my Child!^b

Louisa. Do you suppose that those on board have any chance to make their escape to the shore?

30

Trueman. Not much, I fear, my dear.--There seems to be no person^c left on board!! (Looks through the Glass again; Louisa stands earnestly waiting to take it from him. Amanda walks about in great distress.--Trueman taking the Glass from his Eye, Louisa takes it from him, & applies it to her own. At that moment Amanda, who had gone nearer to the back scene, exclaims:)^d

35

Amanda. Good Heavens! Papa, there is a boat with several persons in it,^x just coming towards the shore.

Trueman & Louisa (run towards her, &^e both exclaim). I see it! I see it! . . .^f(They all^g run out, precipitately on the side where Amanda was standing.)

40

(The scene changes.)

Act 3^d Scene 4th

(The scene changes to the sea-shore.^a--View of the Ocean, and^b of the Wreck as before.^c A Boat^d comes to the shore. Edward, Henry,^e and several others in seamen's Jackets^f jump out of it, very eagerly. . . . Friendly comes out of it, after the others.^g) 5

Edward (jumping out). Welcome^f Terra firma, once more!^h

Henry (jumping out, exclaims with Ecstasy.ⁱ). My beloved Country!!^j Do I once more breath the pure air of Freedom, on thy shores!!!^k

The other sailors (jumping out, take off their Caps, and exclaim). God save America! The only land of Freedom upon the face of the Earth! Huzza! Huzza! Huzza!^l 10

Friendly (jumping out of the Boat, takes Henry, & Edward by the Hand).^m Once more welcome to your Country, &ⁿ friends!

Edward & Henry. Ten thousand thanks to you, our Deliverer!^o 15

The sailors (run to Friendly,^p and shake him by the hand, in token of gratitude, and Thankfulness, then exclaim).^q God bless our Deliverer! Huzza! Huzza! Huzza!

First^r sailor. How often have we look'd at the shore from that infernal prison, (pointing towards the ship) and pray'd^s for such a Deliverance! 20

Second sailor. And vow'd Vengeance^t upon^u our oppressors,^v

if we should ever catch^w them on shore!

Third sailor. I wish every man among us had one of them 25
foot to foot, at this moment.^x We would soon trim their Jackets
for them.

First sailor. And^y when we had dusted one set of them, I
should like to begin with the^z second, 'till^a we had got through
the whole Crew. 30

Second sailor. And I, 'till^a we had got through their
fleet.^b

Third sailor. And I, 'till^a we had sunk all their fleets
to the bottom^c of the Ocean.

Henry. Well said my brave Comrades! I expect we shall all 35
be call'd upon to fulfill your words.

Edward. Undoubtedly! If, as they told us, the fleet that
pass'd us this forenoon, has been sent out to block up our ports,
and take every vessel they can catch.^d

Friendly. Happen what will, we must all stand by our 40
Country.^e

Omnes. We will! We will! To the last drop of our Blood!^f

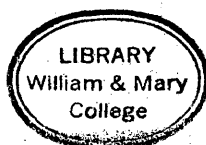
Song, or Catch, by the sailors g 1

We are Neptune's hardy sons;

Give us ships, and give us Guns, 45

We will seek the haughty Foe:

Yard to Yard, and Hull to Hull,



We will grapple with John Bull,
Sin,--or, lay the Tyrant low.

(Enter Amanda &^h Louisa--hastily.ⁱ)

50

(Henry and Edward^j seeing them^k quit their Companions,
and run to them. Henry embraces Amanda, first;^l Edward Louisa.^m
Then all four embrace each other at the same time, exclaiming:)

<u>Amanda.</u>	}	Henry! Edward!	}	(All ⁿ speaking at the same moment.)
<u>Louisa.</u>				
<u>Henry.</u>	}	Amanda! Louisa!		
<u>Edward.</u>				

55

Edward (to Louisa). How are my Mother^k & Father?

60

Louisa. Your Mother has kept her room for a day or two;
your Father is coming. Amanda and I outran him.^o

Henry (to Amanda). Amanda, never more will I leave thee!^p

(Enter Col: Trueman.)

(Henry, and Edward run to^q him,^r throw their Arms around
him, and^s embrace him with great Warmth of Affection.^t)

65

Trueman. My Sons! Welcome, once more, to the arms of your
Father.

Henry. My more than Father! (Embracing him again.)

Trueman (seeing Friendly--). Ha! my Friend! Is it
to you that my Boys owe their deliverance?

70

Edward.

Henry.

Sailors.

We all owe our deliverance to him!

Trueman (discovering that Edward's Shoulder is wounded).

75

How came you by this Wound? My son!

Amanda & Louisa. Where! Where!

Edward. It is but a scratch.--They fir'd a volley of small Arms into the vessel I was on board of, after they brought her to, and I received this momento of their Insolence & Barbarity.

80

Trueman (with Indignation). Barbarians!

Edward. Barbarians, indeed! They left us all to perish on the wreck, while they made their escape to their infernal Comrades, on board of the Fleet that pass'd by this forenoon.

Sailors. Thanks to them for that!

85

Edward. They did not mean to deserve your Thanks. For they told us they should send back their Boats, as soon as they got on board their fleet, to bring us on board after them.

Henry. Then should we have been obliged to fight against our Country, as long as we liv'd.^x

90

Sailors. That's true! That's true!

Trueman. Damn'd, horrid, infernal Tyrrany!

Henry. You can have no Idea, my dear Sir, of the nature and extent of it.

Sailors. No! for that's impossible!

95

Friendly. Then it's^x high time for us to retaliate.

Trueman (after a long pause, in which he appears to have been in a profound meditation, speaks).

Tyrant! again we hear thy hostile voice!

Again, upon our Coasts thy Cannons roar! 100

For peace, again, thou leavest us no choice;

Again, we hurl defiance from our shore.

Hast thou forgot the day that Warren bled,

Whilst Hecatombs² around were sacrific'd?

Hast thou forgot thy Legions captive led? 105

Thy navies blasted by a Foe despis'd?

Or, think'st thou we've forgot our Brother's slain!

Our aged Father's weltering in their gore!

Our widow's Mothers, on their Knees, in vain

Their violated Daughter's fate deplore! 110

Our towns in ashes laid! our fields on fire!

Our wives and children flying from the Foe!

Ourselves in Battle ready to expire;

Yet struggling still to strike one other blow!

Know then this day again recalls the whole! 115

Now hear our solemn, and determin'd^x voice:

In vain, proud Tyrant, shall thy Thunders roll,

Since, one more, Victory or Death's our Choice.

(The Curtain falls.)

(End of the third Act.)

Exodium.^a

(The Curtain rises and discovers a back-scene, representing lofty Woods; the side scenes also composed of rural scenery.)

(Enter the Countryman dress'd as before in the Interludes.)

Countryman (looking round at the scenery). Upon my word! 5
 Our young Villagers have fitted up this place for their Evening's
 Entertainment with great taste. It looks for all the world like a
 play-house scene.--I should like to see what they would be at. I
 have never before seen the fourth of July celebrated as much to my
 satisfaction. I hope it is a proof that times are likely to mend. 10
 We want nothing but Unanimity to make us all happy again.--O! here
 they are coming! I'll^b stand out of their way, & look on. (He
 returns to the back of the stage.--The sailors enter & join him,
 there.)

(Then enter the Washington volunteer minutemen, who range 15
 themselves on the left of the stage, their Right being next the
 pit. The young men of the village range themselves on the
 opposite side, with their left next the pit. The young women range
 themselves between them, near the back of the stage, fronting the
 pit.) 20

(Then enter Col. Trueman, & Friendly, dress'd in their uniforms as Colonel, & Major in the Revolutionary Army, on the right side of the stage near the pit--The Washington Volunteers salute them, in a military style,^c and place them on their Right, next the stage. Edward & Henry dress'd in the uniform of the Washington 25 Volunteers, join them, & enter the ranks, with them. Amanda, & Louisa, are invited by the young women of the Village to join them, & are placed on the right hand.)

(The Washington volunteers turning to Trueman, & Friendly, their faces towards the Stage sing.) 30

Chorus of Volunteers^{d 1}

Sons of Freedom! who have bled,
Where Washington, and Warren led,
Over Heaps of mighty dead,

Gainst a Tyrant Enemy; 35
See again the Battle lower!
Tyrants rally all their power!
Now descends a fiery shower!
Cannons roar, & Bullets fly!

(Then turning themselves to the young men of the Village, 40 they address them; Trueman & Friendly joining them.)

Sons of patriots in the Grave!

Sons of ancient Heroes brave!

Born, your Country's rights to save,

From a ruthless Tyrant's sway!

45

Be not blind to Freedom's charms!

Be not deaf to War's alarms!

Rouse! and drive your foes away!

Haste ye! Haste ye! to the strand!

Sword to Sword! and Hand to Hand!

50

Suffer not a Foe to land,

On the shores of Liberty!

Back to Ocean, drive the slaves!

There to perish in its Waves!

Sink them, to their wat'ry Graves!

55

All too base, on Earth to die!

Grand-chorus.^e

(The Volunteers, Trueman, Friendly, the sailors, and the old Countryman now advancing & joining them: the young men of the Village, the young women of the Village, Amanda & Louisa, all joining.)

60

Shades of Patriots in the Grave!

Shades of Ancient Heroes brave!

Born, your Country's rights to save,

From a ruthless Tyrant's sway!

65

Rouse your gallant Sons to Arms!

Bid them wake to Freedom's Charms!

Bid them hark to War's alarms!

Rouse! and drive their Foes away!

Bid them hasten to the strand!

70

Sword to sword! and hand to hand!

Suffer not a foe to land,

On the shores of Liberty!

Back to Ocean drive the slaves!

There to perish in its waves!

75

There to sink in Wat'ry Graves!

All too base on Earth to die!

(The chorus being ended, solemn, aerial Music is heard
behind the scenes. After some short time the Curtain rises
 slowly, and discovers a beautiful transparent scene, in which
 the Figures of Washington, Franklin, Warren, Montgomery, Mercer,
 Greene,² and other distinguish'd Characters of the Revolution
 appear as in the skies, surrounded by a Glory. The Volunteers, &
 Villagers of both sexes, Trueman, Friendly, & the rest upon the
 stage, turn round, and look at the scene with Astonishment. The
 music ceases for a few moments.--After a short pause the
 following March is sung, behind the scenes, to a solemn, martial,
 Tune; Trueman & the rest looking all the while as rapt in wonder, &
 Admiration.)

80

85

Union-March.³

90

Rise, Columbia rise! For peace hath lost its Charms!

Hark! from afar!

The Clang of War!

Your ancient Foes,

Your Rights oppose.

95

Rise, Columbia rise! 'Tis Freedom calls to Arms!

Rise, Columbia rise! Let Union arm your Bands!

From East to West,

In dread array,

Let all obey

100

Her high behest!

Rise, Columbia rise! 'Tis Freedom's voice commands!

Rise, Columbia rise! At Freedom's sacred shrine,

Your vows renew!

To Her, be true!

105

And still be free!

By Land and Sea!

Rise, Columbia rise. Be Death or Freedom thine!

(End of the Exodium.)

Epilogue.

Our patriot, now,* again may take the Field,
His plough abandon, and his Faulchion¹ wield.

Gods! What a shame to think what numbers write
In Freedom's Cause, are one's prepar'd to fight!
But greater far the shame! the Curse! to see,
How many dar'd** to blaspheme Liberty!

Revil'd her Cause from Throats like brazen Trumpets,
And made her out the worst of Jades, and Strumpets!
And those who dar'd** to think her pure, and chaste,
Were damn'd, as Minions, to a wretch debas'd!

"Good Mother Britain, only, could be just,

"And wise, and worthy of a people's trust:

"Whate'er she did from first, to last, was right:

"No pain ere follows from a Lion's² Bite!!!

"His prey is honour'd when he deigns to eat him;

"And well 'tis known, no savage ere did beat him!

"Then why resist!!! Since if he raise his paw,

"Our fate must be to fill his glutton Maw!"

And was it thus, that our Forefathers spoke!

*Written after War was declared.

**Memo the present Tense seems more eligible, all through.
[Tucker's footnotes.]

Defied her powers, and her shackles broke!!!

Did Godlike Washington avow this Creed!

Or gallant Warren to support it bleed!

Did Greene, for this, lay by his Quaker's Coat,³

And take the savage boldly by the Throat!

25

Be these your Patterns! Keep them in your Eyes.

The Paths of Glory lead us to the Skies!

(The End.)

VARIANT READINGS TO THE TEXT

Prologue

- ^aRepose not cap. I. (1.4)
- ^bnurse's not undl. I.
- ^cend punct. - colon I.
- ^dpunct. - comma I.
- ^epunct. - no dash I. (1.15)
- ^fGiant's - Giants I.
- ^gstrenth - cap. I.
- ^hend punct. - semicolon I.
- ⁱend punct. - comma I.
- ^jpunct. - no dash I. (1.17)
- ^kVigour not undl. I.
- ^lHands not cap. I.
- ^meyeballs - Eye-balls I.
- ⁿend punct. - semicolon I.
- ^oardour - ardor I. (1.21)
- ^pfills - heaves I.
- ^qpunct. - no comma I.
- ^rpunct. - no comma I.
- ^sand - & I.
- ^tpunct. - no dash I. (1.23)
- ^uend punct. - colon I.
- ^vpunct. - no comma I.

^wMonster - not undl. I.

^xand - & I.

^yAgain not undl. I. (1.26)

^zAgain not undl. I.

^aAgain not undl. I. (1.29)

^bpunct. - no dash I.

^cend punct. - semicolon I.

^dpunct. - no dash I.

^epunct. - comma I.

^fHim - him I (undl. I). (1.32)

^gpunct. - no dash I.

Act I, Scene 1

^asc. omitted I. (1.1)

^bpunct. - colon I.

^ccrises - draws up I.

^dpunct. - comma I.

^eI reads, "commanding a view of the Beach, and a prospect of the Ocean;" (1.4)

^fI omits, "at . . . Breakers appear;"

^gI reads, "somewhat nearer, a small Schooner with American Colours at her mast head,"

^hI reads, "just as she is getting out of sight, a Gun, & then another, and - another, are heard;"

ⁱpunct. - no comma I.

^jflying omitted I. (1.11)

^kof - after I.

^l& - and I.

^mSummer's - summers I.

ⁿhue cap. I.

^oWinter's - apostrophe mine (1.19)

^pcheerful - social I.

^qsummer's - summers I.

^rpunct. - no comma I.

^sblust'ring - apostrophe mine.

^tand - & I. (1.25)

^uDespair not cap. I.

^vBliss not cap. I.

^wpeace! - Peace I.

^xend punct. - no period I.

^y& - and I. (1.35)

^zpunct. - comma I.

^apunct. - hyphen II. (1.36)

^bmay be - are I.

^cpunct. - no comma I.

^dpunct. - no dash I.

^e& - and I. (1.44)

^fpunct. - comma I.

^gpunct. - comma I.

^hpunct. - comma I.

ⁱhouseful - house-full I.

^jand - & I. (1.45)

^kI inserts, "Cruel, painful, reflection! yet how often hath it been renewed in this wretched Bosom for several years."

^lcaptive cap. I.

^mpunct. - comma I.

ⁿlevell'd - levelled I.

^opunct. - semicolon I. (1.50)

^ppunct. - period I.

^qheart! - Heart. I.

^rJoy not cap. I.

^spunct. - no comma I.

^tpunct. - no comma I. (1.55)

^upunct. - comma I.

^vI reads, "that while in Halifax Harbour he saw my Brother Henry on board a British frigate, on board of which he had been for more than three years,".

^wpunct. - no comma I.

^xvoyage cap. I.

^ypreserv'd - preserved I. (1.60)

^zHappily not undl. I.

^apunct. - comma I. (1.61)

^bpunct. - excl. mark I.

^cJoy not cap. I.

^dpunct. - phrase not enclosed in parentheses I.

^epunct. - semicolon I. (1.68)

^fand - & I.

^g& - and I.

^hpunct. - no comma I.

ⁱpunct. - no dash I.

^jand - & I. (1.77)

^kHorror not cap. I.

^leither of omitted I.

^mpunct. - comma I.

ⁿHaving not cap. I.

^oWhat not cap. I. (1.83)

^ppunct. - no ellipsis I.

^qI reads, "thou Sister."

^rpunct. - commas, most cordially, I.

^swith-holding - withholding I.

^tpunct. - semicolon & dash I. (1.84)

^upunct. - no dash I.

^vpunct. - comma I.

^wpunct. - no comma I.

^xThat not cap. I.

^ypunct. - no commas, once more, I. (1.89)

^zpunct. - period I.

^apunct. - comma I. (1.92)

^band - & I.

^cpunct. - comma I.

^dvisit cap. I.

^eI reads, "Should he hear of Henry's present situation it would not only make him very unhappy, but possibly might rouse him to measures not altogether consistent with that pacific Course which our Government has thought proper, hitherto, to pursue." Latter part of this sentence deleted II. (1.95)

^fhappily I.

^gI adds, "so unhappy a piece of news." Phrase deleted II.

^hFather not cap. I.

ⁱpunct. - dash I.

^jpunct. - period I. (1.107)

^kpunct. - no dash I.

^lpunct. - comma I.

^mme, alive, & captivity not undl. I.

ⁿpunct. - no excl. mark I.

^opunct. - no dash I. (1.110)

^pinto - in I.

^qpunct. - semicolon I.

^rand - & I.

^sThe not cap. I.

^tpunct. - no comma I. (1.119)

^uBeauty's - Beauties I.

^vNet not cap. I.

^wpunct. - no commas, without merit, I.

^xpunct. - no comma I.

^ypunct. - no comma I. (1.128)

^zpunct. - dash I.

^apunct. - no comma I. (1.129)

^band - & I.

^cpunct. - no comma I.

^d& - and I.

^eCol: Trueman speaks. I. I continues Col:

Trueman throughout play. (1.134)

^fpunct. comma I.

^gpunct. - excl. mark I.

^hpunct. - comma I.

ⁱand - & I.

^jpunct. - no comma I. (1.138)

^kpunct. - semicolon I.

^lpunct. - no comma I.

^mVery probably; omitted I.

ⁿVessel not cap. I.

^oI reads, "Looking towards the Back of the Stage." (1.144)

^ppunct. - comma I.

^qlooking omitted I.

^rpunct. - no dash I.

^spunct. - no comma I.

^tHim not cap. I. (1.150)

^upunct. - comma I.

^vBrow not cap. I.

^wGun-shot - Gun shot I.

^xpunct. - comma I.

^ySuppress not cap. I.

^zOccasions not cap. I.

^aI reads, "in your sight." - no dash I. (1.157)

^bpunct. - no comma I.

^cpunct. - comma I.

^dpunct. -- comma before at least I.

^ewholly, peace, she, never, observed not undl. I. (1.163)

^fshunn'd - shunned I.

^g& - and I.

^hResentment not cap. I.

ⁱI reads, "she has never."

^jpunct. - comma before whatever I.

^kpunct. - no dash I.

^land - & I.

^mHow not cap. I.

ⁿpunct. - ellipsis I.

^opunct. - period I. (1.177)

^pI reads, "(Taking him with great cordiality by the hand)"; punct. - no ellipsis I.

^qpunct. - comma I.

^rTime not cap. I.

^sForest - Forrest I; II same with second r deleted.

^tpunct. - no comma I. (1.182)

^upunct. - no comma I.

^vLife not cap. I; punct. - no comma I.

^wI reads, "As I was returning home I heard the firing of Cannon, near the Shore, and upon looking yonder discovered that piratical ship. . . ."

^xand - & I.

^y& - and I. (1.197)

^zOccupations not cap. I; punct. - period & dash I.

^aI reads, "back of the stage." (1.199)

^bConjecture not cap. I.

^cpunct. - no commas, full of men, I.

^dand - & I.

^epunct. - comma I. (1.201)

^fpunct. - no comma I.

^gpunct. - comma I.

^hand - & I.

ⁱpunct. - no commas, and misfortunes, I.

^jpunct. - no comma I. (1.207)

^kpunct. - comma I.

^lpunct. - no dash I.

^mI reads, "I have experienced the Horrors of War during . . ."

ⁿpunct. - no commas, to South Carolina, I.

^opunct. ~ no comma. (1.215)

^pand - & I.

^qpunct. no ellipsis I.

^rpunct. no comma I.

^spunct. - comma I.

^tI adds, "a little." (1.225)

^uI reads, "Goes out."

^vpunct. - comma I.

^wpunct. - semicolon I.

^xRut not cap. I.

^yI reads, ". . . appeared off this place once or
twice a week." (1.232)

^zVessel not cap. I.

^aFather's - fathers I. (1.234)

^brous'd - roused I.

^cI reads, "and he conceives that there is
probably . . ."

^dIntelligence not cap. I.

^eand - & I. (1.237)

^fI adds, "from them."

^gpunct. - preceeding 3 commas omitted I.

^hpunct. - question mark I.

ⁱand - & I.

^jI reads notify. (1.244)

^kdissentions cap. I.

^lGovernment not cap. I.

^mI reads is.

ⁿpunct. - dash I.

^oI reads, "Embargo Law;". (1.248)

^ppunct. - dash I.

^qstill omitted I.

^rI reads, "Europe presents such a horrible picture to our Eyes, at this moment, that we might still, if possible to avoid a war."

^sDoor not cap. I.

^tand - & I. (1.260)

^ustage direction - then omitted I; punct. - no
period after Louisa.

^vI adds, "a year or two ago, during the Embargo."

^wstage direction omitted I.

^xmidst - midst I.

^ypunct. - comma I. (1.270)

^zand - & I; punct. - no comma I.

^aLiberty & Union double undl. I. (1.278)

^bpunct. - no comma I.

^cpunct. - comma I.

^dFreedom undl. I.

^epunct. - no comma I. (1.287)

^fTyrants & Slaves not undl. I.

^gpost-office - post office I.

^hI reads, "Gives the Letter to her."

ⁱpunct. - semicolon I.

^jthere's - there is I. (1.298)

^kpunct. - no comma I.

^lThey omitted I; all cap. I.

^mI reads, "After a considerable pause."

ⁿanyone - any body I; punct. - period I.

^oThen omitted I. (1.307)

^pFriendly's speech - no comma before Amanda I;

It, Flame, Father's, Breast not cap. I; stage direction -

I reads, "He goes out."

^qI reads, "Amanda, to Louisa."

^rpunct. - apostrophe mine.

^sour omitted I.

^tpunct. - dash I. (1.318)

^uI reads, "taking leave; he probably is not gone:--."

^vTrueman omitted I.

^wI reads, "Col: Trueman. Taking the Letter.] 'Tis Edwards hand writing I perceive; I expected he would have been here to day or tomorrow at furthest. [Reads the Letter with evident Perturbation, then exclaims] Gracious Heaven! grant me patience! [Drops the Letter, and exit."

^xpunct. - comma I.

^ypacket-boats - Packets I. (1.333)

^zpunct. - no comma I.

^ashould omitted I. (1.336)

^band - & I.

^cThrowing not cap. I.

^dpunct. - no periods.

^eDistress not cap. I; punct. - excl. marks I. (1.338)

^fI reads, " [The Curtain drops, leaving them in
each others arms."

Act I, Scene 2

^aThe omitted I. (1.2)

^bI adds, "with fields adjoining."

^cpunct. - comma I.

^dpunct. - no comma I.

^ewalking omitted I. (1.6)

^fLaws not cap. I.

^gpunct. - no comma I.

^hpunct. - no comma I.

ⁱpunct. - no comma I; and - & I.

^jthat's - thats I. (1.21)

^kVessel not cap. I.

^land Beef, and pork - & . . . & I.

^mCustomhouse - custom house; punct. - no comma I.

ⁿdescription - names I.

^opunct. - comma I. (1.24)

^pgoods cap. I; punct. - no comma I.

^qI reads, "as may answer the Description in our Clearances,".

^rI adds means.

^spunct. - no comma I; & - and I.

^ta omitted I.

(1.27)

^uThat's not cap. I.

^vpunct. - excl. mark I.

^wpunct. - no comma I.

^xpunct. - no comma I.

^ystage direction omitted I.

(1.35)

^zBut not cap. I; punct. - no comma I; punct. - semicolon after so I.

^aDick Shifty & Bob Lawless not undl. I.

(1.42)

^bTurn-key - Turnkey I.

^cearnestly - steadfastly I; punct. - no period I.

^dpunct. - comma I.

^epunct. - excl. mark I.

(1.48)

^fdamn'd & serv'd - damm'd & served I.

^ghang'd - hung I; Isaac omitted I.

^hpunct. - no comma I.

ⁱpunct. - comma I.

^jI adds me for.

(1.55)

^kpunct. - no comma I.

^lHe not cap. I; punct. - semicolon after Correspondent I.

^mpunct. - comma I.

ⁿpunct. - no comma I.

^odepend - rely I. (1.62)

^ppunct. - period I.

^qpunct. - no comma I.

^rand - & I; punct. - comma after myself I.

^sto - too I; punct. - no comma I.

^tLet us - Let's I. (1.66)

Act I, Scene 3

^aTrueman's house - Col: Truemans House I. (1.2)

^bin the first scene - at first I.

^cTrueman - The Colonel I.

^dCircumstances not cap. I.

^epunct. - no comma I. (1.5)

^fI reads, "entered as an Ensign in the Army."

^gRevolution - revolutionary War I.

^h& - and I; punct. - no comma I.

ⁱgreyheaded - grey-headed I.

^jus'd - used I. (1.7)

^know omitted I.

^lpunct. - no comma I.

^mpunct. - no comma I.

ⁿlast sentence omitted I.

^oSong found in II only. I has the song beginning,

"On the white Cliffs of Albion reclining sat Fame," in this position. "When Alcides" is found in I on a verso page of "Additions & alterations," where only its first line is given, followed by &c, to indicate Tucker's intention to place it in Act II, scene 3, the position of "On/Albion" in II. Apparently Tucker transposed the songs' positions in preparing II. For source of "When Alcides," see commentary note, (1.12) below.

P^I reads, "with Wisdom, Firmness, and Patriotism,".

Interlude

^aIn I Interlude is found on 2 verso pp. labelled "Alterations, and Additions" & "Alterations, & Additions, continued," which face ms. pp. 12 & 13. Interlude not cap. I; punct. - no period I. (1.2)

^bI reads, "Between the first & second Act. pa:
12. & 13."

^cstage directions - I reads, " [¶] the Curtain rises & opens the same Scene as in Act. I. Scene 2^d - (see page 11). [¶] Enter a Countryman, dressed in a blue hunting shirt--a sprig of Evergreen in his hat."

^dalone omitted I.

^epunct. - no comma I. (1.8)

^fCustom not cap. I.

^gI reads, "Country, will I hope continue."

^hpunct. - period I.

ⁱpunct. - dash I.

^jand - & I.

(1.12)

^kI'll - I'l II.

^lI reads, "Enter a number of young men & young women hand in hand; the former in blue hunting shirts trimmed with cotton white fringe--Evergreens in their hats, by way of Cockades, and branches of oak, & laurel in their hands; the latter in neat plain Country-dresses; their Heads adorned with Chaplets of Roses, Myrtle, &c, in their hands branches of Laurel, & myrtle, intermixed.--They separate; one of the young men advances, and repeats, or sings [The latter would be preferred.]."

^mtitle & stage direction omitted I.

ⁿBellona's not undl. I.

^oand - & I.

(1.26)

^pColumbia not undl. I; punct. - excl. mark after Hail I.

^qpeace single undl. I.

^rpunct. - comma I.

^sthe last three mine. Tucker places his note in margin opposite lines. Original reads these lines. This stage direction reads in I (margin), "While singing these lines they turn & address themselves to the young men."

^tBefore this chorus I includes the following,

deleted in II:

[Chorus of young Men.]

Freedom! endless be thy sway!

Boundless, as the solar ray!

Peace the Consort of thy reign;

Virtue foremost in thy Train;

Wisdom thy unerring guide;

War, and Tyranny, defied.

[Grand Chorus, of both sexes.]

(1.37)

^upunct. - no comma I.

^vpunct. - comma I.

^wFreedoms not undl. I.

^xpunct. - line in quotation marks I.

^ypunct. - comma I.

(1.42)

^zGlory not undl. I.

^apunct. - no parentheses I.

(1.49)

^bFall & Glory not undl. last 3 lines I.

Act II, Scene 1

^aScene the First right margin I.

(1.2)

^bpunct. - ellipsis omitted I.

^cgreat omitted I.

^dCabin-windows - Cabin windows I.

^eport-hole - port hole I; punct. - no comma I.

(1.5)

^fand -- & I.

^gpunct. - period I.

^hTownly & Lawless - "Townly, and Lawless" I.

ⁱBumper-toast - Bumper Toast I; punct. - no dash I.

^jpunct. - no comma I. (1.11)

^kpunct. - semicolon I.

^lmost vociferously not undl. I.

^mand - & I; punct. - no comma I.

ⁿpunct. - comma I.

^oI reads, "Nor ever will, Captain." (1.19)

^ppunct. - Huzza's followed by periods I.

^qand - & I; Glasses not cap. I.

^rpunct. - no comma I.

^sI adds immediately.

^tVolley not cap. I. (1.30)

^ubringing to - bringing-to I.

^vI adds is.

^wpunct. - comma I.

^xThere's - there is I.

^yboat cap. I. (1.37)

^zand - & I.

^apunct. - no dash I. (1.39)

^bScoundrel - Rascal I.

^cfriends not undl. I.

^dpunct. - no comma I; returns - return's I.

^eI reads, "I'll [II - I'll] try to hide myself in the

Quarter-gallery, for if he sees me I am ruin'd for ever." (1.50)

^fpunct. - comma I.

^gI'll - I'll II.

^hI reads, "come from, & what's . . ."

ⁱI reads, "I come without Authority from any one, to make enquiry after a friend, the son of a near relation, of whom it is reported that he is on board of this Ship."

^jI reads, "How long is it since his Majesty's ships have been subject to such visits?" (1.63)

^kpunct. - comma I.

^lhospitality cap. I.

^mI believe between are & not I.

ⁿpunct. - no commas I.

^oexperiment - trial I. (1.66)

^pI reads, "for once, impelled by my Friendship for an unfortunate friend, who has for three years & upwards been supposed dead, but as we have lately heard, is at this moment detain'd on board of this Ship."

^qpunct. - period II.

^rpunct. - period I; I then adds, "The Son of a very near neighbour & friend, born and educated . . ."

^slately - now I.

^tI reads, "Schooner Favorite, on board which he was a passenger, about a month after the affair of the Chesapeake." (1.73)

^uand cap. I.

^vI adds that.

^winformed - inform'd I; punct. - no comma I.

^x& - and I.

^yof omitted I. (1.78)

^zpunct. - dash I.

^ashore cap. I. (1.82)

^bpunct. - excl. mark I.

^cdo cap. I.

^dit is - its I.

^eMajor's Commission - Commission as Major I. (1.89)

^fRebel-Army - Rebel Army I.

^gIt's - Its II.

^hpunct. - comma I.

ⁱpunct. - no comma I.

^jpunct. - dash I. (1.95)

^kpunct. - excl. mark I.

^lpunct. - dash I.

^mon board - aboard I.

ⁿI reads, "left arm wounded & bloody, his coat torn
by the shot."

^opunct. - no comma I. (I.104).

^pI reads, "standing nearer the Door, behind him."

^qpunct. - excl. mark I; Or not cap. I.

^rI reads, "by . . ."

^sI'll - both copies read I'l.

^tpunct. - no comma I. (1.108)

^uIt's - It is I.

^vstage direction occurs in right margin I; sentry for
Centinel I.

^wWhere's - where is I.

^xpunct. - period only I.

^yfor - to I. (1.114)

^zI reads, "belonging to a Citizen of America."

^aI reads, "high seas, a Citizen of America"; punct. -
no comma I. (1.117)

^bSir omitted I.

^cpunct. - colon I.

^da second me added II.

^ewill never - never will I. (1.124)

^fI adds stern.

^gpunct. - no comma I.

^hpunct. - comma I.

ⁱpunct. - no comma I.

^jdamn'd - damned I. (1.133)

^kpunct. - comma I.

^lFore-castle - Fore castle I.

^mand - & I.

ⁿrudely omitted.

^oI reads, "have resolved." (1.137)

^ppunct. - no comma I.

^qpunct. - period I; for cap. I.

^rI adds steadfastly.

^sI adds of it.

^tpunct. - no comma I.

(1.148)

^uIt's - It is I.

^vhe's - he is I.

^wpunct. - colon I.

^xpunct. - no apostrophe I.

^yand - & I.

(1.151)

^zI reads, "The Curtain falls."

Act II, Scene 2

^aThe omitted I.

(1.2)

^border'd - ordered I.

^cAlgerine not undl. I.

^dpunct. - dash I.

^eor - & I.

(1.13)

^fI reads, "But I happen not to be a Seaman."

^gCrowd - Crow'd I.

^hpunct. - comma I.

ⁱand omitted I.

^j& - and I.

(1.25)

^kHenry's - Heartfree's I.

^lpunct. - no apostrophe I.

^msometime - some time I; punct. - semicolon I.

ⁿpunct. - dash I.

^opunct. - excl. mark I. (1.28)

^pI reads, "to support my accumulated sufferings!"

^qHe omitted I; embraces cap. I.

^rpunct. - comma I.

^s& - and I.

^tpunct. - excl. mark I. (1.31)

^uhav'nt - have not I.

^vpunct. - excl. mark I.

^wVery omitted I.

^xDeath not cap. I.

^ysailed from - left I. (1.37)

^zI adds certainly.

^avoyage cap. I. (1.38)

^bI reads, "A more cruel fate prevented my unhappy Life being ended in that way. Has Amanda never received any Letter from me?" I omits the next two speeches ("Has Amanda never . . ." occurs at end of Heartfree's second speech II; everything before omitted I.)

^cI reads, "Not that I ever heard."

^dstage direction after speech I; aside omitted I; in cap. I.

^e3 Then!'s I; punct. - dashes for ellipsis I. (1.52)

^fpunct. - no comma I.

^gthis omitted I.

^hpunct. - no comma I.

ⁱpunct. - comma I.

^jstage direction reads, " [Whistles . . . [The Curtain drops." I. (1.65)

Act II, Scene 3

^aThe scene, from the beginning to Friendly's entrance, is very different in II, than in the original I, which follows:

Scene 3^d (The scene changes to Col. Trueman's House as in the first act, & first scene.)

*(Amanda & Louisa sitting at work.)

Amanda. I cannot imagine what carried Mr. Friendly away so suddenly without taking leave of any of us.

Louisa. Nor I.--It is so contrary to his usual custom, that I think something very particular must have happened to occasion it. O! here comes your Father.--perhaps he can tell us. (Trueman enters.)

Amanda. Papa, what carried Mr. Friendly away so unexpectedly this morning.

Col: Trueman. I can't tell.--He will probably answer for himself, for yonder he comes at this moment.

(Enter Friendly. Walking very slowly.)

This occurs on ms. p. 18. Facing that page (recto) is a verso page headed "Additions & Alterations," which begins with this note: "*page 18. Omit all between these marks * & † ." The

alterations given, then, consist of the same action as in II. Trueman's song is different, however. He sings, "On the white Cliffs of Albion" in II; the alterations to I merely state, "Song/When Alcides the Son of Olympian Jove, &c." See note o, Act I, scene 3 (above) discussion of song transposition. Therefore, the texts collated for the first of the scene are II and I's additions, and for the song "On the white Cliffs," II is collated with the song as it occurs in I, Act I, scene 3. (1.1)

^bpunct. - colon I.

^cI adds speaks; punct. - dash I.

^dpunct. - dash I.

^etimes cap. I. (1.7)

^fevent cap. I.

^gI adds in my heart.

^hgone off - abated I.

ⁱI adds singing.

^jpunct. - no comma or undl. I (Act I, scene 3). (1.12)

^kand - & I.

^lchange cap. I.

^mLiberty not undl. I.

ⁿpunct. - no comma I.

^owonder & virtues cap. I. (1.29)

^pTime not cap. I

^q& Louisa omitted II.

^rI reads, "What! Papa! have you . . ."

- ^s papa omitted I; punct. - excl. mark I.
- ^t punct. - excl. mark & dash I. (1.34)
- ^u and Insult, omitted I.
- ^v punct. - no apostrophe II.
- ^w punct. - undl. omitted I; dash I.
- ^x Major - Friendly I; punct. - preceding comma
omitted I.
- ^y Hand not cap. I. (1.47)
- ^z punct. - no comma I.
- ^a expedition cap. I. (1.48)
- ^b punct. - preceding 3 commas omitted I.
- ^c Oh - O I.
- ^d I adds I fear!
- ^e punct. - no comma I. (1.53)
- ^f punct. - dash I.
- ^g punct. - no apostrophe I.
- ^h voyage cap. I.
- ⁱ punct. - no comma I.
- ^j swallow'd - swalled I. (1.73)
- ^k punct. - period & dash for ellipsis I.
- ^l on board - onboard I.
- ^m forenoon - morning I.
- ⁿ resolution cap. I.
- ^o punct. - semicolon I. (1.79)
- ^p Vessel not cap. I.

^qpunct. -- period & dash I.

^rI reads, "& ordered out of . . ."

^sI reads, "I met at the Cabin door, your son Edward Trueman."

^tpunct. - dash I.

(1.89)

^uaway - off the ship I.

^vstage direction - omit this Tucker's marginal note II only; I reads, " [Several Guns fired--In a few moments a ship, under British Colours, and then another, and then several more pass by, under full sail, with Colours flying &c.]"

^win thought omitted I.

^xThis speech by Trueman occurs on a verso page of "Additions & Alterations page 19," which faces page 19 in I. Originally Tucker intended Trueman to recite the verse beginning "Tyrant! again we hear thy hostile voice!" at this point--where it appears in I. But there is a marginal note, "This speech omitted here--and to be taken in at the End of the third Act," and an asterisk referring to the facing verso page of additions on which Trueman's actual speech appears. Since he did include "Tyrant!" later in II, I shall not quote it here. However, it is followed at this point in I by: "Friendly (shaking Trueman by the hand). There spoke the genuine spirit of seventy-six." The dialogue then returns to Amanda's speech at the beginning of which she falls to her knees, found in II (collated with I, of course).

^ypunct. - no apostrophe I. (1.98)

^zpunct. - no comma I.

^aI adds, an infernal. (1.102)

^bto prevent - lest I should make I.

^cpunct. - comma I.

^dfractur'd - fractured I.

^eand - & I. (1.106)

^fhorrors cap. I.

^gI adds all.

^hTrueman's Knees - The Knees of Trueman I.

ⁱpunct. - dash I.

^jbless'd - blessed I. (1.115)

^kson undl. I.

^l& like yourself omitted I.

^mnephew cap. I.

ⁿtenderly - both I.

^oFathers - Father's I. (1.121)

^pmeritted - deserv'd I.

^qpunct. - no comma I.

^rI reads, "I ask no more, of Heaven, or you, on your account."

^sIn I Friendly makes the following speech and then sings, "Remember the days, when fair Liberty's call," which is found in the Interlude in II:

Friendly. My worthy friend! If I cannot equal,

I participate, at least, in all your noble, patriotic
Feelings. I must endeavour to follow your Example.

(Sings.)"

His song ends the act. However, in I, Tucker inserts a marginal note to refer to two verso pages of additions and alterations, which end the act as follows, followed by the Interlude which incorporates Friendly's song (sung by Volunteers):

Additions & Alterations, in Act 2^d page 19, line 14.

Friendly (to Trueman). My worthy friend, if I
cannot equal, I participate, at least, in all your noble,
patriotic, feelings. Would that every American would do
the like.

Amanda & Louisa. And that we could aid in
communicating the sacred Inspiration.

(The Curtain falls.)

(End of the second act.)

Interlude

^a₂^d omitted I.

(1.1)

^b_& - and I.

^c_{punct.} - double undl. I.

^d_{punct.} - dash I.

^eCountryman omitted I; I adds He speaks to stage
direction.

(1.6)

^fI reads, "with great spirit; I am pleased to observe

it - the times"

^gthe - its I.

^hpeace cap. I; punct. - comma I.

ⁱpunct. - no comma I.

^jI adds Company of. (1.15)

^kand - & I.

^lI reads, "bear a chorus in."

^mdress'd - dressed I.

ⁿI adds some.

^oI reads, "Hats, &c. - They draw up in front of the
Stage & sing." (1.20)

^pCall not cap. I.

^qMontgomery, Warren, & Mercer undl. I.

^rpunct. excl. mark I.

^spunct. - no comma I.

^tpunct. - Freedom not undl. I. (1.30)

^upunct. - no apostrophe I.

^vpunct. - comma I.

^wHER not cap. I; punct. - dash following excl. mark I.

^xand - & I.

^yfall cap. I. (1.39)

^zpunct. - excl. mark I.

^ablood cap. I. (1.42)

^bpunct. - apostrophe mine.

^cFreedom not undl. I.

^dIn I only after the song the Countryman says, "I wish to God that every American would join heart and hand in that chorus."

Act III, Scene 1

^amarginal note, "Scene 1st--" I, (1.2)

^bstage direction I reads, "Scene the in side of a ship's Cabin as in the beginning of the second act.--The Captain & Officers, with Townly, & Lawless, at Table, much intoxicated."

^cpunct. - comma I.

^dpunct. - excl. mark & dash I.

^eand - & I. (1.8)

^fYankee-ship - Yankey ship I.

^gwe've - we have I.

^hchasing - in chase of I.

ⁱpunct. - no comma I.

^jbegin to omitted I. (1.11)

^kand . . . Reef omitted I.

^lsings out omitted I.

^mpunct. - no quotation marks I; excl. mark I.

ⁿpunct. - period I.

^opunct. - excl. mark I. (1.20)

^ppunct. - apostrophe mine.

^qheap cap. I.

^rpunct. - colon I.

^spunct. - dash I; and - & I.

^tpunct. - semicolon I. (1.29)

^uI reads, "plunder again, as before."

^vpunct. - dash I.

^wdeck cap. I; punct. - dash I.

^xpunct. - 2 excl. marks omitted I.

^ypunct. - comma preceding & I. (1.38)

^zI reads, "swearing heard upon the Deck. Townly
& Lawless return. . . ."

^apunct. - no apostrophe I. (1.43)

^bI reads, "Lawless. Not above a mile, I guess.
But there is a dark Cloud hanging over the Land which makes
it difficult to see it clearly. (More noise upon Deck,
Lawless goes out, and returns.)"

^cpunct. - apostrophe mine.

^dnow omitted I.

^ewell omitted I. (1.48)

^fpunct. - no period I.

^gI reads, "but they seem to be throwing the Guns
overboard."

^hand - & I.

ⁱpunct. - no comma I.

^jpunct. - semicolon & dash I. (1.52)

^kthere's - there is I.

^lthat blows . . . Quarter-deck - just rising I.

^mFalling - Falls I; on - upon I.

ⁿpunct. - period only (ellipsis omitted) I.

^oye - you I.

(1.58)

^pdon't - do'nt I.

^qpunct. - no excl. mark I.

^rbe all - all be I.

^spunct. - no apostrophe I.

^tpunct. - semicolon I.

(1.62)

^ugoes out - exit I.

^vI reads, "(Noise on Deck:--Thunder and Lightening:

& heavy squall of Wind & Rain--a Gun fired--After which a
general Exclamation of)."

^wentering - enters I.

^xpunct. - comma I.

^yand - & I; Deck not cap. I.

(1.72)

^zpunct. I adds dash.

^aI reads, "(Goes out,--Lawless & Townly jump up

and run out after him. The Curtain drops.)"

(1.75)

Act III, scene 2

^aThe Scene is inserted in I as a verso page of

"Additions & Alterations," facing ms. p. 21. An asterisk in
the ms (recto - p. 21) indicates the place where the material
(headed by the note, "page 21--after the End of the first

scene.") is to be inserted.

(1.1)

^bI reads, "Scene; a neat but plain parlour, or sitting room in Col: Trueman's house--Distant Thunder heard.-- Amanda and Louisa sitting at work."

^cgust - shower I.

^dsentence omitted I.

^eduty not cap. I.

(1.6)

^fduring its continuance - while the storm lasted I.

^gcompelled - made I; to omitted I.

^hI reads, "Amanda. If the accounts we have of their behaviour to their unfortunate prisoners be just, there is nothing which they do not make them suffer."

ⁱI reads, "no way by which their release can be obtained?"

^jsentence omitted I.

(1.19)

^kI reads, "instances I believe after many delays some of their Captives have been given up--but this has happened not more than once in a hundred Cases I believe."

^lnow begin - begin now I.

^mBrother's - Brother Henry's I.

ⁿpunct. - no period I.

^opunct. - no comma I.

(1.23)

Act III, scene 3

^aThis Scene designated, "Scene 2^d" in I, because the

second scene as it appears in the final draft is found on a page of additions.

(1.1)

^bI reads, "The scene changes to the front of Col. Trueman's house as before--view of the Ocean--as still agitated by a smart storm; a line of Breakers at some distance; and beyond that a ship on her Beam-ends; her foremast & mainmast gone, with a British Jack in the shrouds of the mizen topmast, as a signal of distress."

^centers - entering I; punct. - comma preceding entering I. This stage direction from a verso page of "Additions & Alterations" facing ms. p. 21. The first lines of Trueman's monologue are from this, Tucker having rewritten them from the original lines in the ms. These rewritten lines rejoin the original at "I can distinguish . . ." Thus, for the first part of Trueman's speech, II is collated with I's page of additions, and with the original I ms. for the remainder of the speech (after "I can distinguish . . ."). The lines replaced read,

Bless me! a pretty smart storm, this morning.--I was kept awake so long by my thoughts I have overslept myself, this morning.--It's quite late. (Looking towards the Ocean, he discovers the ship.) Bless me! What have we yonder! As I live, I suspect those piratical fellows have run their ship aground last night.--It must be so. I can distinguish . . .

^dmust omitted I.

^eI adds pretty.

(1.10)

^fwhile . . . dinner omitted I; I reads, "thunder-squall. It was equally sudden and violent while it lasted-- But It seems . . ."

^gto be omitted I.

^hpunct. - no ellipsis I.

ⁱI reads, "(Looking towards the Ocean, he discovers the ship.)"

^jaground - on shore I.

(1.14)

^kI adds that.

^lHe omitted I; goes cap. I; punct. - dash before stage direction I.

^mproceeds - adds I; punct. - dash before he I.

ⁿpunct. - excl. mark I.

^opunct. - period & dash I.

^ppunct. - comma I.

^qperhaps omitted I; punct. - no commas, perhaps, I.

^rpunct. - colon I.

^spunct. - excl. mark & dash I.

^tfleet cap. I.

(1.23)

^uthis forenoon - by an hour or two ago I.

^vmy poor Boys - they I.

^wbad - badly I.

^xpunct. - no comma I.

^ypunct. - no dash I; stage direction omitted I.

(1.25)

^zI reads, "(Amanda & Louisa enter in great Agitation.)"

^aI reads, "Amanda. My dear Papa! Do you see that ship! Is it not probably the same my Brother is detain'd on board of?" (1.28)

^bpunct. - no excl. mark I.

^cperson - one I.

^dI reads, "(Takes up his spy-Glass again, and continues looking through it.--Louisa, stands earnestly waiting near him, as if wishing to take the glass, when he has done with it. Amanda walks about in great distress.--Trueman taking the glass from his Eye, Louisa takes it from him. At that moment Amanda, who is nearer the back scene, exclaims--.)"

^efx - and I. (1.40)

^fpunct. - no ellipsis I.

^gThey omitted I; all cap. I.

Act III, Scene 4

^asea-shore - sea shore I; punct. - no period I. (1.2)

^bpunct. - no comma I; and - & I.

^cI has the following addition interlined & indicating as going here by a carat: "The Washington Volunteer minute men standing on the Beach."

^dBoatnot cap. I.

^eI adds, Friendly. (1.4)

^fpunct. - comma I.

^g"very . . . others" omitted I.

^hpunct. - period I.

ⁱI reads, "(jumping out,--prostrates himself, and seems to embrace the Earth.):"

^jpunct. - single excl. mark I. (1.8)

^kI reads, "Do I once more embrace thee, indeed!"

^lThis speech of the sailors occurs in I where the second speech of all the sailors (to Friendly) occurs below; that speech is omitted I.

^mI reads, "(jumping out, embraces them both)."

ⁿpunct. - no comma I; & - and I.

^ostage direction for following speech added here I;
see note 1, above. (1.16)

^pI reads, "(The other sailors who were in the Boat jump out, run to Friendly. . . .)"

^qI reads, "(. . . Thankfulness.--Then all throw up their caps together, and exclaim--)."

^rfirst, second, third indicated by 1, 2, 3 I;
Before first sailor's speech I has an asterisk and the line,
"Volunteers--Welcome, &c." interlined. Apparently Tucker intended a song or declamation here, but none is to be found in the I ms.

^spray'd - prayed I.

^tVengeance not cap. I. (1.23)

^uupon - on I.

^vpunct. - no comma I.

^wcatch - meet I.

^xpunct. - colon I.

^yAnd not cap. I. (1.28)

^zthe - a I.

^a'till - no apostrophe I. (1.31)

^bfleet, fleets cap. I.

^cbottom cap. I.

^dI reads, "If as they told us, England has sent out the Fleet that spoke us last Evening, to block up our ports, and take every sail they can catch, wherever they meet them."

^eI reads, ". . . Country, to the last." (1.41)

^fBlood not cap. I.

^gThis song is in an overleaf sewn to the right margin of II. Its placement in II is indicated by the line, "[Here take in the sailors song.]" after the speech by Omnes. The song is not found in I at all. However, in the same position in I is an asterisk and interlined, "Volunteers--Then join us, &c."

^h& - and I; punct. - comma before and I.

ⁱhastily (& dash) omitted I.

^jand - & I; punct. - comma before & I; comma after Edward I. (1.51)

^kpunct. - comma I.

^lpunct. - comma & dash I.

^mpunct. - period & dash I.

ⁿAll omitted I.

^oI reads, "Louisa. Your Mother has been indisposed for a day or two, & has kept her room. Your Father will be here in a few Moments.--Amanda & myself out ran him, in the blessed Hope of meeting you & Henry." (1.62)

^ppunct. - no excl. mark I; I adds &c.

^qto - towards I.

^rI adds comma & at the same time.

^sand - & I.

^tof Affection omitted I. (1.66)

^upunct. - no comma I.

^vstage direction omitted I.

^wBefore Trueman's speech, I adds the speech, "Edward. My best of Fathers, & of men!" From here to the end of the play, I and II are entirely different. Although some speeches are the same, they are arranged differently. I does not have an Epilogue or Exodium (sic), and features found in them in II are incorporated into the body of Act III in I. Therefore, the following is a quotation of the remainder of the play (I), from this point on:

Col: Trueman (seeing Friendly advancing towards him--). No Edward! There is the best of men!

Edward & Henry. And of Friends, as we have experienced.

Sailors. We all owe our Deliverance to Him. The Barbarians had left us to perish on the wreck, while they made their escape to their infernal Comrades, on board the Fleet that spoke us this morning.

Edward & Henry. Thanks to them for that!

Friendly. They did not mean to merit your Thanks.

Edward. No; for they told us they should send back their Boats, as soon as they got on board the Fleet, to bring us on board after them.

Henry. Then should we have been obliged to fight against our Country as long as we lived.

Col: Trueman. Damn'd, horrid, infernal Tyranny!

Henry. You can have no Idea, my dear sir, of the nature and extent of it.

Sailors, all. No! for that's impossible!

Trueman.

Friendly.

Volunteers.

} Then it is high time for us to retaliate.
*(They sing.)

Song.

Sons of Freedom! Who have bled,
Where Washington, or Warren, led.

*Trueman (observing Edward's shoulder wounded). How came you by this Wound my son? Amanda & Louisa. Where! Where! Edward. 'Tis but a scratch &c. [Tucker's marginal note.]

Over Heaps of mighty dead,
Gainst a Tyrant-Enemy:
See, again, the battle lower!
Tyrants rally all their power;
Now descends a fiery shower!
Cannons roar, and Bullet's fly.

(Edward, Henry, and the sailors and minute Volunteers
form, in the following Invocation. Amanda & Louisa do
the same.)

Shades of Patriots in the Grave!
Shades of ancient Heroes brave!
Born your Country's rights to save,
From a ruthless Tyrant's sway;
Rouse your gallant sons to arms!
Bid them wake to Freedom's charms!
Bid them hark to War's alarms!
Rouse, and drive their Foes away.

Bid them hasten to the strand.
Sword to Sword, and Hand to Hand,
Suffer not a Foe to land,
On the shores of Liberty;
Back to Ocean drive the slaves,
There to perish in its Waves,

There to lie in watry Graves.

All too base on Earth to die.

(While Trueman, Friendly, Edward, Henry, the sailors, the volunteers, Amanda, & Louisa, are singing, the two last stanzas, their Faces towards the stage, but looking up, as in the act of solemn Invocation, the Curtain drops behind them, slowly. The Invocation being ended, solemn music is heard behind the scenes--Then the Curtain rises slowly, and discovers a transparent scene, in which are the Figures of Washington, Franklin, Warren, Montgomery, Mercer, Greene, & other distinguished Characters of the Revolution, surrounded by a Glory. Aerial Music strikes up behind the scenes, and the two last stanzas; are sung over again (behind the scenes) as proceeding from the Regions where the Figures of Washington, Franklin, &c. are seen, with Variations as follows.

Sons of patriots in the Grave!

Sons of ancient Heroes brave!

Born your Country's rights to save,

From a ruthless Tyrant's sway!

Be not blind to Freedom's charms!

Be not deaf to War's alarms!

Rouse ye, rouse ye, quick to Arms!

Rouse! and drive your Foe away!

Haste ye! Haste ye, to the strand!

Sword to Sword! and Hand to Hand!

Suffer not a Foe to land,

On the shores of Liberty!

Back to Ocean drive the slaves!

There, to perish, in its waves!

Sink them, to their wat'ry Graves!

All too base, on Earth to die!

(During the time that this song is sung, Trueman, Friendly, Edward, Henry, Amanda, Louisa, and the sailors, look round towards the Back of the stage, as rapt in wonder and astonishment. The front Curtain drops.

(Solemn music again heard, the Curtain again gently rises-- The transparent scene continues, as before. Trueman and the rest having retired.--After a short pause, the following March is sung behind the scenes, the whole Band of music accompanying it, also behind the scenes.)

Union - March.

Rise, Columbia rise! For peace hath lost her Charms!

Hark! from afar,

The Clang of war!

Insulting Foes*

*Your ancient foes [Tucker's marginal note.]

Your Rights oppose:

Rise Columbia, rise! 'Tis Freedom calls to Arms!

Rise, Columbia, rise! Let Union arm your Bands!

From East to West,

In dread Array,

Let all obey,

Her high behest!

Rise, Columbia rise! 'Tis Freedom's voice commands!

Rise, Columbia, rise! At Freedom's sacred shrine,

To Liberty

Your vows renew!

To Her be true!

And still be free!

Rise, Columbia, rise! be Death or Freedom thine.

(The Curtain drops.)

(The End. Dec 15, 1811.)

Exodium (sic)

^a Exodium--Tucker's misspelling of exordium (Webster).

Copy II has an "old" exordium scratched out at the back. It is readable, however, and its variances from the exordium as it stands are slight. . . . chiefly in the completeness of stage directions. The scratched-out copy is headed, "Epichorus; or Finale; or Exodium." It concludes with, "The End of the/dramatic

Medley."--which suggests that Tucker had not yet written, or planned to write, the epilogue. There is the marginal note,

"Copied Febry 14, 1812." (1.1)

^bI'11 - sp. mine; ms. (II) has I'1.

^cstyle - sp. mine; ms. (II) has stile.

^dCompare remainder of exordium with last of Act III

(I), above.

^epunct. - undl. mine. (1.57)

NOTES ON THE TEXT

Title Page

¹This is an accurate typescript of the first page of ms. Copy II.

²medley - Although The Patriot rous'd has all the characteristics of melodrama, it is hard to tell if Tucker knew the term melodrama. It is not listed in the DAE, but the OED indicates that it entered the language about 1809. Medley, however, in its usage as "a title of a literary miscellany" (OED), definitely dates from Pope's Dunciad (1728-1742).

Prologue

¹Circe--a sorceress of Greek Mythology who lived on the island of Aea. When Odysseus landed there, she changed his companions to swine, but he resisted her magic because of an herb given him by Hermes. Armida--a beautiful sorceress in Tasso's Gerusalemme Liberata. She was sent to the Crusaders' camp by her uncle, himself an enchanter, in hopes of sowing discord. Her source of power is a magical girdle.

Act I, scene 1

¹Apparently Tucker did not write this poem with a definite melody in mind, for he tells us in his "Remarks on the Song's, &c." that it is to be set to a soft, tender tune (See Appendices).

However, Tucker did write the words some time before The Patriot rous'd. The song appears as a duet sung by Philierene and Puck in Fairy Hill/ a rural Entertainment, the first version of which is dated May 7, 1781. The poem also appears in his play The Wheel of Fortune (1798). It is the same in both cases, except for very minor single-word, punctuation, and capitalization changes.

²Halifax Harbour--a seaport in Nova Scotia where the British maintained a naval base.

³Newyork--Tucker's consistent spelling of New York. I have been unable to find if this was common or generally-accepted usage of the period.

⁴Cadis--properly Cádiz, a seaport in southwestern Spain. Cádiz is capital of the Spanish province of the same name.

⁵Although Tucker says in his note that the "Tune is very familiar," and that he has retained the first stanza of the old song itself, I have not been able to trace the piece. The poem does not occur in any of Tucker's previous works (See "Remarks" in Appendices also).

⁶Apparently Tucker intended to make another draft of the play, omitting this and other passages so noted. This passage concerns the Embargo Act, and another passage marked for omission (a song later in this scene) refers to the Nonintercourse Act. Perhaps Tucker felt that these references were no longer relevant; since the Epilogue was written, he tells us, after war was declared, perhaps he then desired to remove all references which were rendered untimely.

by the succeeding events.

⁷Embargo--Embargo Act of December, 1807, by which the American government withdrew all merchant shipping from foreign commerce. (This was done under Constitutional authority to regulate trade.). President Jefferson had hoped to force Britain and France to stop harassing American shipping through the economic pressure suspension of American trade would put on the two belligerents. Despite a hardship worked on the British, the Embargo Act was a failure, for its pressure was too weak. Very unpopular in the United States itself, it was repealed in March, 1809.

⁸In his "Remarks" (See Appendices), Tucker gives the first line of the song to whose tune this piece was written. I have not been able to locate a piece with that first line, and the present poem does not occur elsewhere in Tucker's works.

⁹See note 5, above. This passage refers to the nonintercourse laws (note 1, Act I, scene 2, below).

Act I, scene 2

¹non-intercourse Laws--After the repeal of the Embargo Act, Congress passed the Nonintercourse Act. This act forbade England and France from trading with the United States, but it authorized the President to reopen trade if foreign policies changed. Meanwhile, Madison (elected 1810) negotiated a settlement with David Erskine, the British minister in Washington, which restored friendly Anglo-American relations. The British government, however, refused

to recognize the agreement. The United States was further alienated, and nonintercourse was restored (Trade had resumed briefly). The Nonintercourse Act was replaced by "Macon's Bill Number 2" (passed May, 1810), a measure re-establishing trade with all. However, Macon's Bill attempted to play England and France against each other by offering exclusive trade to the power recognizing American neutral rights. Madison was led to believe that Napoleon agreed; trade with England was suspended in February, 1811--causing the English to resume impressment of American sailors.

²Sutter--not in the OED. However, a sutler is one who follows an army or lives in a garrison town and sells goods to soldiers.

³Lord Rawdon's Army--the command of Francis Rawdon-Hastings (1754-1826), first Marquis of Hastings and second earl of Moira. He was commissioned a lieutenant in the British Army in 1773 and was sent to America immediately. He distinguished himself at Bunker's Hill (note 3, second Interlude, below). He became adjutant-general while in America. In the spring of 1781 he harassed General Nathanael Greene (note 2, Exordium, below) in the Carolinas, finally defeating him at Hobkirk's Hill on April 25. Later in 1781 he was obliged to return to England because of poor health.

⁴Col: Balfour, and Major Frazer--Although I was unable to identify Frazer, Balfour was Nisbet Balfour (1743-1823), who entered the British Army as an ensign in 1761. He saw no action before Bunker's Hill, where he was wounded. He was promoted

lieutenant-colonel in 1778. He was commandant of Charleston and "obeyed to the letter the rigorous orders of Cornwallis against the colonists, and incurred much odium for carrying out the execution of a planter named Isaac Hayne [below], which Lord Rawdon ordered." (DNE, vol. III, p. 57.) Later he was aide-de-camp to the king.

⁵Col: Isaac Haynes--actually Hayne (1745-1781), a South Carolina planter who served for a time as a militia captain. In 1781 he retired to his farm, but was soon summoned by the British to come to Charleston as prisoner or to swear allegiance to the Crown. Unwilling to leave his wife and two children, who were ill with smallpox, he took the oath. He was ordered to military service, but he defied the order and rejoined the South Carolina militia. He was captured by Balfour at a place called Horse Shoe. Rawdon accused him of spying and found him guilty of treason. Despite his legal protest over not having had a fair trial, he was hanged. There is an elegy on Hayne by an unknown author in the bound volume of Tucker's poetry mss. (See Appendices.)

Act I, scene 3

¹In his "Remarks" (Appendices) Tucker gives the first line of an old song to whose tune these lyrics were written. It is supposed to be the "Highlanders march." However, I have been unable to trace the song. The poem, though, appears in Tucker's bound volume of ms. poems. It is on a recto page facing the poem beginning "On the white Cliffs of Albion, reclining sat Fame," which is in

Act II, scene 3 (note 1, below). The latter bears the title "On General Washington" in the bound volume, and the present poem is merely headed "On the same." It is dated August 26, 1780. Both versions are the same with the exception of minor punctuation and capitalization differences.

²Alcides--a name of Hercules as a child. He was the son of Zeus (Jove) and Alcmena, whom Jove visited in the shape of her husband Amphityron, a famous Theban general.

³Thunderer--Jove.

⁴Brutus--probably Marcus Junius Brutus (c. 85-42 B.C.). Brutus's love for Julius Caesar was overcome by Cassius's arguments, by which he was deluded into thinking that the assassination of Caesar would recall republican ideals which had disintegrated under Caesar's dictatorship. Persuaded, Brutus killed Caesar.

Sidney--By the context Tucker must mean Algernon Sidney (1622-1683), a British politician who was implicated in the Rye House Plot of 1683, an attempt to assassinate Charles II and the Duke of York (later James II) at Rye House, Hertfordshire. Sidney, whose innocence is probable, was executed.

Interlude

¹hunting shirt--This was probably the shirt the Countryman wore as a part of his uniform (if it could be called that) in the Revolution. Except for officers and select companies, the Continental Army was not uniformly dressed. Undoubtedly the

Countryman was hunting British!

²The lyrics of this song are not to be found among Tucker's other writings, and he tells us in "Remarks" (Appendices) that the piece should be set to a lively, military tune.

³Bellona's Thunder--Bellona is Latin for Greek Enyo, the sister of Ares (Mars). She walks beside him accompanied by Terror, Trembling, and Panic.

Act II, scene 1

¹Bumper-toast--a toast drunk with a cup or glass filled to the brim.

²Huzza!--a shout of exultation, encouragement, or applause; a cheer.

³See note 5, Act I, scene 1, above. A reason for omitting this passage cannot be conjectured.

⁴"God Save the King"--British national anthem. Apparently the piece has no composer, although Henry Purcell's name is often connected with it. It is probably a late-seventeenth-to-mid-eighteenth-century recasting of a folk-tune. It first appeared in print with its recognized tune and words in Teasaurus Musicus (1744). The present poem exists in both Latin and English; it cannot be told which is older. However, it is likely the poem is a cento of familiar patriotic phrases put together at a time of national emergency.

⁵Quarter-deck--a part of the upperdeck extending between the

stern and the after-mast used as a bridge by the officers.

⁶Lee--the side of the ship sheltered from the wind.

⁷affair of the Chesapeake--Tucker is referring to an assault on the American frigate Chesapeake by the Royal Navy's Leopard in 1807. The Leopard was searching for British deserters. The incident inflamed American public opinion, and only President Jefferson's consent was needed for immediate war.

⁸Cat of ninetails--usually cat-o'-ninetails, a whip made of nine knotted cords.

⁹Fore-castle--originally a short, raised fore-deck (like a castle tower) to command an enemy's decks, it generally refers to the forward part of the ship, under the deck, used as living quarters.

¹⁰Boatswain--a warrant officer usually in charge of the hull and maintenance work.

Act II, scene 2

¹Wapping--an area of London adjoining the Tower and near the docks. Wapping had an extremely bad reputation. An area of narrow, dirty streets and crowded tenements, it was largely inhabited by sailors. Pirates were hung there.

Deal--a seaport in East Kent, about eight miles from Dover. Having a good natural harbor, it was a primary port of the seventeenth and eighteenth centuries. The Royal Navy maintained a base there from the time of Elizabeth I to 1864.

²thof--also spelled thofe or thoff(e), an obsolete or dialect

form of though.

³Cottage of Vaucluse--I have not been able to explain this satisfactorily. Of course, Vaucluse is a department of France in the southeast. A search of several historical atlases and gazetteers of place names failed to yield results, except that there is a town of Vaucluse in Aiken County, western South Carolina. I had hoped that by locating Vaucluse, the exact setting of the play could be determined. This assumes, of course, that by Vaucluse, Henry means his hometown. It is likely, however, that Tucker created Cottage of Vaucluse as a fictive name for Trueman's farm. Alternative consideration of the phrase as some sort of literary allusion has been equally fruitless.

Act II, scene 3

¹Again in his "Remarks" Tucker tells us that this is written to an old song, and he gives the first line (Appendices). Again, I have not been able to locate this song. But the poem occurs in Tucker's bound volume of poetry mss., in which it is dated May 7, 1780. Entitled "On General Washington," it has a companion piece also used in this play (note 1, Act I, scene 3, above). Besides minor punctuation and capitalization differences, there is one variation from the other copy: there, the last line of the second stanza reads, "The Laurel obtained from the Goddess divine."

²Albion--an ancient name for Britain. The name comes either from Latin albus (white), referring to the White Cliffs of Dover, or from Celtic alp or ailp, meaning a cliff or mountain.

³See note 5, Act I, scene 1, above. A reason for omitting this passage does not suggest itself.

⁴Quebec--Trueman is referring to the American expedition to Canada in 1775. The colonial Canadian government resolved to recover Fort Ticonderoga from the Continental Army, which had seized it under the command of Arnold and Allen. Martial law was declared, and the French peasants were ordered to serve against the traitorous Americans. Also, Indians were roused against New York and New England. Thus, the occupation of Canada became a matter of self-defense for the Americans. General Phillip Schuyler and Richard Montgomery (note 2, Interlude, below) marched on Montreal in August, 1775. Montreal fell on November 12, and the army pushed on to Quebec, the siege of which was a disaster. When the Americans surrendered in December, they counted about sixty dead (including Montgomery) and hundreds taken prisoner.

⁵Season of the year--November and December. The bad weather had much to do with the American disaster at Quebec (preceding note).

Interlude

¹In his "Remarks" (Appendices), Tucker says that this song was written to the tune of Thomas Moore's "Remember the Glories of Bryan the Brave." Thomas Moore (1779-1852) was an Irish poet and songwriter. His book Irish Melodies (1807), a collection of poems for Irish folk-tunes compiled by Sir John Andrew Stevenson (1760?-1833), included "War Song/ Remember the Glories of Brien the

Brave." The book includes this note: "Brien Borombe, the great monarch of Ireland, who was killed at the battle of Clontarf, in the beginning of the 11th century, after having defeated the Danes in twenty-five engagements." (Irish Melodies and Sacred Songs, p. 3. See Bibliography.)

²Montgomery--Richard Montgomery (1738-1775) was born in Ireland and commissioned into the British Army in 1756. He served in the West Indies and in the French and Indian War. He resigned in 1772 because of lack of a chance for advancement. Being poor, he moved to America to farm. He settled in New York. In 1775 he was appointed brigadier-general in the Continental Army. In the expedition to Canada (note 4, Act II, scene 3, above) he was second in command to General Phillip Schuyler, but because of Schuyler's continued illness, Montgomery was actually commander. After capturing Montreal, he besieged Quebec, where he was killed in a British assault which forced the poorly-supplied Americans to surrender.

Warren--although this could refer to either James (1726-1808), John (1753-1815), or Joseph (1741-1775) Warren, I believe it is the latter, from the context (All three men are seen as martyrs.). Joseph was a physician and patriot. Engaged in many Revolutionary activities, he was a close associate of Samuel Adams. He was killed at Bunker's Hill (note 3, below).

Mercer--James Mercer (1736-1793) was a member of the Continental Congress. He was educated at William and Mary and served in the House of Burgesses. He participated on the Committee of

Correspondence (1774) and the Committee of Safety (1775-1776). His home was at Fredericksburg, Virginia. Although the reference is probably to James Mercer, he does not fit the context, as he "seal'd" no oath with his blood.

³Bunker's-hill--misnamed battle of Breed's Hill, one of the hills surrounding Boston from which Americans besieged British commander Thomas Gage in 1775. The irregulars in the hills were taken under the aegis of the Continental Congress, and Washington was appointed their commander. Before he arrived, however, Gage drove his besiegers from one of their strongest positions, Breed's Hill. However, the victory cost the British forty-percent losses, demonstrating American tenacity.

Saratoga--a decisive battle of the Revolution. Continentals Horatio Gates and Benedict Arnold resisted Burgoyne's advance south to join Sir William Howe, thus cutting New York, and the colonies as a whole, in half. Instead of advancing up the Hudson River to join Burgoyne, Howe succumbed to the temptation to occupy Philadelphia, the "rebel" capital. This left Burgoyne far from his supply base. When he was finally hemmed-in at Saratoga, New York in October, 1777, he was forced to surrender his whole Army.

Kings-mountain--a decisive defeat of Cornwallis by General Nathanael Greene (note 2, Exordium, below). In August, 1780, the Americans began serious action against Cornwallis in the Carolinas. The British were gradually driven north, sustaining defeats at King's Mountain, North Carolina and at Cowpens, North Carolina. Heavy

losses at Guilford Court House, North Carolina forced Cornwallis to Yorktown, Virginia, where he hoped to be evacuated by sea.

York--Tucker probably is referring to Yorktown, Virginia, at which Cornwallis surrendered on October 19, 1781 after a British fleet failed to appear to evacuate his army (preceding note).

Act III, scene 1

¹Heart [not Hearts] of Oak--a patriotic British song which comes from a pantomime, Harlequin's Invasion by David Garrick (1717-1779). The music was composed by William Boyce (1710-1779) in 1759. See Tucker's "Remarks" (Appendices).

Act III, scene 3

¹shrouds of the mizen-top-mast--A shroud is a set of paired ropes from the head of a mast which serves to relieve lateral strain. The mizzen-topmast is the mast next above the lower mizzen-mast, the aftermost mast of a three-masted ship.

Act III, scene 4

¹Tucker notes in his "Remarks" (Appendices) that this song could be sung in three parts, and that it should be set to a lively tune. No source, for either music or words, is known.

²Hecatombs--a great public sacrifice of many victims.

Exodium [Tucker's misspelling of exordium]

¹In his "Remarks" (Appendices) Tucker says that this is written to the tune of Robert Burns's (1759-1796) "Scots Wha Hae."

The tune is a traditional Scottish one of "Hey, tutti tatti." The same air is used for Lady Nairne's (née Oliphant, 1766-1845) "Land o' the Leal."

²Greene--the only "distinguish'd Character of the Revolution" Tucker lists whom I have not noted above (and who is not obvious, as are Washington and Franklin). Nathanael Greene (1742-1786) was a Revolutionary general. Born in Rhode Island, he commanded a Rhode Island volunteer company at Lexington. He was appointed brigadier-general in 1775, major-general in 1776, and quartermaster-general in 1778 (resigned 1780). His efforts as quartermaster prevented a second Valley Forge-like winter-quarters disaster at Middlebrook, New Jersey (1778-1779). His greatest campaign was in the Carolinas and Georgia against Cornwallis. In September, 1780, he was supreme commander while Washington was conferring with Rochambeau. At this time, the affair of Benedict Arnold came to a head.

³I could find no antecedent, musical or literary, for this song. In his "Remarks" (Appendices) Tucker notes that he intended it to be set to a solemn tune.

Epilogue

¹Faulchion--misspelling of falchion, a broad curved sword with the edge on the convex side.

²The British lion, of course!

³Greene (note 2, Exordium, above) was a Quaker.

ADDENDA

APPENDIX A

TUCKER'S "REMARKS ON THE SONG'S, &C."

[Following is a typescript of a page of Tucker's notes which appears on the verso leaf facing the first page of II (on which the dramatis personae appear). The page numbers refer to the pages of ms. II.]

Song 1st., page 3rd.--Intended for a soft, tender air.

Song 2d. page 5. Written to the Tune of an old Song, the first Stanza of which is retained--a jolly popular tune.

Song 3d. page 8. Written to the measure of a Song, the first Line of which is "O'er the vine cover'd Hills and gay Regions of France."

Song 4. Pa: 11. Written to the tune of the Highlanders march--a favorite Tune half a Century ago--The first Line of the Song was.

"In the Garb of old Gaul, with the Fire of old Rome."

First Interlude--page 12. Intended for a martial Tune.

Song--page 18. Written to the Tune of a favorite old Song--the first Line,

"On the white Cliffs of Albion see Fame where she stands."

Second Interlude--Song to the measure of a Song of Thomas Moore's

"Remember the Glories of Bryan the Brave."

But on hearing the Tune it appears too plaintive & not sufficiently martial, and animated--An animated martial Tune were better.

Song--pa: 23. The old English song burlesqued--the first Line was

"Come cheer up my Lads, 'tis to Glory we steer."

Song--pa: 29. Written to the measure of Burns' song--first Line

"Scots wha hae wi Wallace bled."

Hymn--pa: 30.--Intended for a solemn, martial Tune.

The sailors Song--page 27. To be set to a lively, animated Tune, which may be sung in three parts, like a Catch.

APPENDIX B

"ELEGY, ON THE DEATH OF COL: HAYNE, EXECUTED
BY THE/BRITISH IN CHARLESTON;
AUGUST 4th 1781"

[Following is a typescript of an elegy copied in Tucker's bound volume of poetry mss. The poet is unknown, as Tucker tells us. It occupies pp. 107-08.]

Communicated by Mrs. Harleston; the author unknown.

If mute too long, to Thee, much injur'd shade,
A pensive Muse hath left this Debt unpaid;
Accept of, Hayne, the tributary Tear,
Due to those Merits which once made thee Dear.

When Virtue suffers in her Country's Cause,
And Patriots bleed to seal her sacred Laws,
Then soft Compassion melts the soul to woe,
And unavailing Tears in Silence flow.

Thy honor'd Memory shall forever live,
And from Oblivion thy lov'd name retrieve,
Thy hapless Fate we ever shall deplore;
And weep those Virtues which are now no more.

To strew fresh Laurels on th' ensulptur'd Tomb,

A mournful Pilgrim, oft shall Honor come;
Freedom and justice shall thy Herse attend,
And with sweet Sympathy lament their Friend.

So sleep the Brave, who sink in peaceful rest,
With all their Country's tenderest wishes blest,
The Cares and Druggery of Life got o'er,
And safely landed on some happier shore.

So the fair Flowrets that spontaneous rise,
And shoot their fragrant Odours to the Skies,
In blooming Honors flourish but a Day,
And all their painted Beauties die away.

APPENDIX C

"ELEGY, ON THE BURNING OF THE THEATRE IN
RICHMOND, DECEMBER 26. 1811"

[Following is a typescript of an elegy by Tucker occasioned by the disastrous fire at Greene's Theatre in Richmond. This poem occupies three (pp. 172-74) pages of the author's bound ms. book of poetry. Also in the book are elegies on two individuals who died in the fire.]

Behold yon Pile! . . . There, late, the young & gay,
With Mirth, and Rapture, crown'd the jocund hour!
Their Joys the hand of Death hath snatch'd away;
An Instant gave them to his fatal power!

Not sooner drops the Bird, whose rapid flight
The wanton Fowler's murd'rous aim hath staid;
Not He, that tumbles from a Steeple's Height,
Is in the Arms of Death more quickly laid.

Yes! . . . While the comic muse, in smiles array'd,
Like those who grac'd the Boxes, warm'd the heart;
And Youth, and Innocence, their charms display'd,
And Age relaxt his frown, nor felt a smart;

While the fond parent view'd his darling Child,

Whose infant Glee surpass'd the Actor's art,
And the lov'd partner of his Bosom smild,
Still, as some tender passage touch'd the heart;

While Fear, and Apprehension stood aloof,
(Like spies that lead the murd'rous Bands to War,)
Prepar'd with Horror to descend the roof,
Whilst Death should sieze the victims in his snare;

A spark, . . . (the signal for their Entrance!) fell:
Down, rush the Fiends, with Terror, in their train!!
And all, at once, set up a fun'ral yell!
. . . And all, at once, fair Reason's powers enchain!

Forth bursts the Flame! The subtile spirits blaze,
(Which, late, with brilliant Tints the scenes arrayed;)
And suffocating Fumes, and Vapours raise,
'Till the parch'd Lungs refuse their vital aid.

Now, Darkness, uproar, and Confusion vile,
With agonizing Grief, and Woe unite;
While bickering Flames consume the lofty pile,
And rap the hapless victims from the sight!

Sad Lamentations fill the ardent air,
Which still provokes the Flame, and spreads the blaze;
And still the Voice of Anguish, and despair,
The wretched suff'rers dying pangs betrays!

See! From that lofty window's dang'rous Height,
 A frantic few attempt to scape from Death!
 From raging Fires, in vain, they take their flight;
 For, now, their Mother Earth demands their Breath.

And see, where to Hering with a Sister's woes,
 A faithful Brother, now, forgets his own!

Alass! She sinks in agonizing Throes;
 And he but lives to hear her latest groan!*

Death's flinty heart did e'er compassion move?

Or gentle pity melt the yawning Grave?

Nor Youth, nor Innocence, nor Worth, nor Love,

Nor Beauty's Fears, nor Manhood's strength can save!

The Ruin falls; . . . and all within is hush'd;

And all, without, is Terror, and dismay:

For, now, each fond delusive Hope is crush'd,

And Death, triumphant, bears a Tyrant's sway.

Vain is the anxious Husband's manly grief;

Vain are the Tears the trembling Mothers shed;

In vain, implores the tender Wife relief

*The unhappy fate of Mr. Edwin Harvie & his Sister Miss Juliana, is here alluded to. He brought her out of the Theatre in his arms. Both, however, were so much burnt, that she expired in dreadful Agonies eight hours after, and he the next day; their sufferings were too horrible for Description. [Tucker's note.]

From Heav'n to shield her Lord's devoted head.

The flames subside; approach, & view the pile,

Where mangled skeletons in Heaps appear!

But first, thy manly Cheeks from Tears beguile;

Nor let thy heartstrings crack, when thou art there.

Monimin's lovely form cans't thou descry?

Or Aristides' manly features trace?

Or point to what was, once Lavinia's Eye?

Or say? . . . Is that, thy lov'd Amanda's face?

Learn hence, Ye sons of Men, the evil day

Is oft at hand;--nor knoweth Man his hour!

Nor, from righteous path, presume to stray,

Lest Death o'ertake ye with his mighty power. March 25, 1812

Ye Orphans, reft of Home, and parents mild!

Ye Widows, who bemoan a tender Lord!

Ye Parents, who lament a fondled Child!

Ye Husbands, who bewail a wife ador'd!

Accept this Lay, from Sympathy sincere,

That feels your woes, and shares your bitter Grief;

And joins your bleeding Hearts, in humble pray'r,

To Heavn's Almighty Lord, for your relief. January 8th. 1812

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